

# MODERN LANGUAGE NOTES.

Baltimore, January, 1898.

## DANTE'S INFLUENCE ON MILTON.

MR. MASSON in his life of Milton expresses himself in no sparing terms concerning the efforts which have been made to prove that Milton borrowed largely from his predecessors. It certainly is not my purpose here to cast the slightest doubt on Milton's originality in the conception and carrying out of the *Paradise Lost*, but that the poem shows many traces of the influence of other great poets, at least in language, metaphors and certain ideas, cannot be disputed. Mr. Masson himself admits this and says:

"Original as the poem is, original in its entire conception, and in every portion and passage, it is full of *flakes*,—we can express it no otherwise,—full of flakes from all that is greatest in preceding literature, ancient or modern."<sup>1</sup>

The subject of Milton's indebtedness to Dante has not as yet been treated, as far as I am aware, and this fact may be my excuse for discussing the subject somewhat in detail.

There is no question as to Milton's acquaintance with Dante. He began the study of Italian in 1632 and is said by his biographers to have been saturated with Dante, Petrarch, Tasso and Ariosto. In 1638 he went to Italy, and spent the months of August and September in Florence, the birth-place of the Divine Poet.

There is a certain interest,—if no particular value,—in noting the general points of resemblance between the two great religious poets of Italy and England, in life, character and literary activity. Both were scholars, versed deeply in all the learning of their day; both were profoundly religious, stern and severe in their condemnation of sin, and indignant at the corruption of the Church. Both were intensely patriotic and gave themselves up without reserve to serve what they considered the best interests of their country. Both passed the latter half of life in hardship and suffering, the one an exile and a beggar, the other blind. The declining years of Milton, how-

<sup>1</sup> *Milton's Poetical Works*, edited by David Masson, vol. ii, p. 55.

ever, were cheered by a knowledge of his glory as a poet; Dante died in obscurity and his greatest work was known only after his death. Even in the order of their compositions we may find some resemblance between Dante and Milton. The earliest work of each was lyrical, and the *Canzoniere* may be compared to *Il Penseroso* and *L'Allegro*, and the *Vita Nuova* to *Comus*; while the *De Monarchia* (in which are discussed the relations between Church and State) may be compared to *The Reason of Church Government* and other political and religious tractates of Milton. The resemblance between the *Divina Commedia* and *Paradise Lost* will be discussed at length later.

We may assume on *a priori* grounds that Milton would be attracted to the study of Dante. That he did know his works thoroughly is proved by a variety of evidence, such as definite mention, translations of certain passages, and more or less direct references. In the *Reformation in England* he translates the lines in the *Inferno* on the gift of Constantine to Sylvester:—

Ah Constantine, of how much ill was cause  
Not thy conversion, but those rich domains  
That the first wealthy pope received of thee,

and in the sonnet to Mr. H. Lawes, "on the publishing his airs," the last three lines contain a reference to that beautiful scene in Purgatory,<sup>3</sup> where the poet's friend Casella sings one of Dante's own songs;—

"Dante shall give Fame leave to set thee higher  
Than his Casella, whom he woo'd to sing,  
Met in the milder shades of Purgatory."

So too in *Lycidas* the indignation of St. Peter,—

"The pilot of the Galilean lake,"—

in general tone seems to have been suggested by *Paradiso* xxvii, 22-27, and 40 ff. In both the English and the Italian we find reference to the keys of St. Peter and to the "grim wolf with privy paw" who

<sup>2</sup> Ah! Constantin, di quanto mal fu matre,  
Non la tua conversion, ma quella dote  
Che date prese il primo ricco patre,

xix, 115-117.

<sup>3</sup> *Purg.* ii, 106 ff.

"Daily devours apace and nothing sed;—<sup>4</sup>  
while both end with a prophecy of coming  
punishment,—

But that two-handed engine at the door  
Stands ready to smite once and smite no more;

and

Ma l'altra provvidenza, che con Scipio  
Difese a Roma la gloria del mondo,  
Soccorrà tosto, sì com'io concipio.<sup>5</sup>

The lines,

The hungry sheep look up and are not fed,  
But, swoln with wind and the rank mist they draw,  
Rot inwardly.

are a free translation of the lines in *Paradiso*  
xxix, 106-107,—

Sì che le pecorelle, che non sanno,  
Tornan dal pasco pasciute di vento.

The chief evidence of Dante's influence on Milton naturally shows itself in the *Paradise Lost*. That Milton deliberately sought a model upon which to build the poem he had in mind is proved by the passage in *The Reason of Church Government* in which he describes his doubts as to whether he should imitate the epic form exemplified by Homer, Virgil, Tasso and Job, or the drama of Sophocles and Euripides, or the pastoral drama as in the Song of Solomon, or the Apocalypse of Saint John. As Mr. Masson says, this passage is the record of Milton's meditations and hesitations with himself over his great project.<sup>6</sup> In view of this frank confession concerning a model to imitate, we may take it for granted that the *Divina Commedia* had not occurred to Milton as imitable. Otherwise there would have been some mention of it in the above list.

Indeed Dante's poem is not such a one as could be well imitated in general plan, utterly unlike, as it is, the regular conventional epic of Homer, Vergil, and Tasso. Hence the omission of it in the above list does not prove that Milton was unacquainted with it at the time. On the contrary there seems to be

<sup>4</sup> Cf. In vesta di pastor lupi rapaci  
Si veggion di quassù per tutti i paschi  
Par. xxvii, 55-56.

<sup>5</sup> Par. xxvii, 61-63.

<sup>6</sup> Later he jotted down a list of one hundred and eight subjects as suitable for dramatic treatment, of which sixty are from the Scriptures and thirty-three from British history. Here also no mention is made of Dante.

reason to believe that his determination to do something more worthy of his genius than he had hitherto done may have been still further strengthened by his knowledge of a similar determination on the part of Dante after the death of Beatrice. In the Introduction to Book iii of the *Reason of Church Government*, he promises to undertake a poem far in advance of anything he had yet written, and proclaims his purpose, with the help of the Eternal Spirit "who can enrich with all utterance and knowledge," to prepare himself for his great task by

"industrious and select reading, steady observation, insight into all seemly and generous arts and affairs; till which in some measure be compassed, at mine own peril and cost, I refuse not to sustain this expectation from such as are not loth to hazard so much credulity upon the best pledges that I can give them."

In general temper there seems to be a remarkable similarity here with the closing lines of Dante's *Vita Nuova*:

appresso a questo sonetto apparve a me una mirabil visione, nella quale vidi cose, che mi fecero proporre di non dir più di questa benedetta, infino a tanto che io non potessi più degnamente trattare di lei. E di venire a ciò io studio quanto posso, sì com' ella sa veracemente, sicchè, se piacere sarà di Colui, per cui tutte le cose vivono, che la mia vita per alquanti anni perseveri, spero di dire di lei quello che mai non fu detto d'alcuna. E poi piaccia a Colui, ch'è sire della cortesia, che la mia anima se ne possa gire a vedere la gloria della sua donna, cioè di quella benedetta Beatrice che gloriosamente mira nella faccia di Colui, *qui est per omnia sæcula benedictus*.

It must ever be remembered in discussions of this sort that mere resemblances cannot always be taken as indications of imitation or reference. Much must be attributed to the general stock of ideas and to what I have ventured to call elsewhere the *materia poetica* of the time.<sup>7</sup> To such I attribute the general similarity between the universe of Dante and Milton, both based on the Ptolemaic system.<sup>8</sup>

<sup>7</sup> The malicious accusations of Lauder and the exaggerated importance attributed to slight coincidences between Milton and other poets by Todd and Edmundson and others, should warn us to be cautious in such matters. See Masson, "Introduction to *Paradise Lost*," section iv.

<sup>8</sup> To be more precise, Dante follows the older Ptolemaic System,—Milton adopts the Alphonsine.

To such also may perhaps be attributed the resemblance between the Earthly Paradise of Dante and the Garden of Eden of Milton. Here, however, I am inclined to believe that the memory of Dante's divinely lovely landscape had no little influence on Milton's longer and more modern description. Both are on the top of a high plateau, steep and inaccessible. While, of course, the use of groves and meadows, clear streams, enamelled flowers and singing birds, form the natural material for such descriptions, yet a closer examination of the details of both passages, reveals a number of interesting resemblances. "Th' eternal spring" of Milton in the "primavera sempre" of Dante. "The Graces and the Hours in dance" find a parallel in the

"Ninfe che si givan sole;"

so Milton's lines

"Not that fair field  
Of Enna, where Proserpin, gathering flow'rs  
Herself a fairer flower, by gloomy Dis  
Was gather'd, which cost Ceres all that pain  
To seek her through the world"

*P. L. iv, 268 ff.*

make use of the same fable to illustrate a similar description as Dante's

"Tu mi fai rimembrar, dove e qual era  
Proserpina nel tempo che perdette  
La madre lei ed ella primavera."

*Purg. xxviii, 49.*

Compare further,—

"The birds their quire apply"

with

Tanto che gli augelletti per le cime  
Lasciasser d'operare ogni lor arte,

and, to come down to single words or expressions,—compare the "gentle gales," and the "attune the trembling leaves," of Milton with Dante's "soave dolce," "aura dolce," "le fronde tremolando;"

and

"le foglie  
Che tenevan bordone alle sue rime."

The important point to remember here is that all these parallels occur in the space of a few lines and in the description of the same place. No one, moreover, who has felt the beauty of Dante's landscape will think it unreasonable to suppose that Milton had his mind charged with the details thereof, or that reminiscences thereof should be in his mind while writing his own poem.

One of the most striking points of resemblance between the *Divina Commedia* and the *Paradise Lost* is the discussion of questions of theology, philosophy and science, which is to a certain extent a characteristic of both. Thus in Book viii of *Paradise Lost*, Adam inquires concerning the celestial motions and is answered in detail by Raphael. Even the phenomenon of the "spots on the moon," which occupies so large a space in the ii. Canto of *Paradiso*, is also explained by the Angel. The concluding words of the latter to the effect that man should be "lowly wise" and should not be too eager to know of heavenly things which are "too high" for him "to know what passes there," since it is not essential for the performance of man's duty to know the exact truth of all these theories of celestial motions,—

Solicit not thy thoughts with matters hid,  
Leave them to God above, him serve and fear,—

remind us of the similar warning by Beatrice against subtilizing theorists, especially preachers, who neglect the plain and simple lessons of the Gospel, in order to gain applause by discussing topics far above their power to comprehend.

Voi non andate giù per un sentiero  
Filosofando; tanto vi trasporta  
L'amor dell'apparenza e il suo pensiero

Per apparer ciascun s'ingegna, e face  
Sue invenzioni, e quelle son trascorse  
Dai predicatori, e il vangelo si tace, etc.

*Par. xxix, 85 ff.*

The general form of these discussions in the *Paradise Lost* is like that of the *Divina Commedia*. The questions asked by Adam, the satisfaction felt at the information given, the new doubts that arise, and the thirst for knowledge never satisfied, ever desiring more and more, remind us involuntarily of Dante in his conversations with Vergil and Beatrice. It is not necessary to give more than a few examples here. Thus compare the following passages.

Led on, yet sinless, with desire to know,—

as one whose drought  
Yet scarce allay'd still eyes the current stream,  
Whose liquid murmur heard new thirst excites;

*P. L. vii, 61 ff.*

What thanks sufficient, or what recompense

Equal have I to render thee, divine  
Historian? Who thus largely hast allay'd  
The thirst I had of knowledge,

*P. L.* viii, 5 ff.

Something yet of doubt remains,  
Which only thy solution can resolve

*Id.* 13-14.

Ed io cui nova sete ancor frugava

*Purg.* xviii, 4.

Maestro, il mio veder s'avviva  
S. nel tuo lume, ch'io discerno chiaro  
Quanto la tua ragion porti o descriva,

*Id.* 10-12

"Io son d'esser contente più digiuno  
Diss'io, che se mi fossi pria taciuto,  
E più di dubbio nella mente aduno,"

*Purg.* xv, 58-60.

Milton's idea,—(referring to the freedom  
of the will)

"if I foreknew  
Foreknowledge had no influence on their fault,"—  
*P. L.* iii, 117.

is expressed more picturesquely by Dante as  
follows:—

Tutta è dipinta del cospetto eterno.  
Necessità però quindi non prende,  
Se non come dal viso, in che si specchia,  
Nave che per corrente giù discende,

*Par.* xvii, 39-42.

The discussion of the beneficent influence of  
the obliquity of the ecliptic in producing the  
periodicity of the seasons is found in both  
Dante and Milton:—

Some say he bid the angels turn askance  
The poles of earth . . . .  
Else had the spring  
Perpetual smil'd on earth with verdant flow'rs  
Equal in days and nights, except to those  
Beyond the polar circles,

*P. L.* x, 668 ff.

Vedi come da indi si dirama  
L'obliquo cerchio . . . .

E se la strada lor non fosse torta,  
Molta virtù nel ciel sarebbe in vano,  
E quasi ogni potenza quaggiù morta.

*Par.* x, 13 ff.

The differences between Milton's Hell and  
Dante's Inferno are great,—the former being  
on a larger scale, vaguely described and im-  
pressive in the use of vast distances; the lat-  
ter being definitely outlined, minutely de-  
scribed and almost geometrical in its details.  
Still it seems to me as if there must have

been something more than mere coincidence  
in the use by Milton of

"perpetual storms  
Of whirlwind and dire hail,"—

and the wretched souls who

"starve in ice  
Their soft ethereal warmth and there to pine  
Immovable, infixt and frozen round."

So, too, Dante may have colored, if not sug-  
gested, the references to the "harpy-footed  
furies,"

"Medusa with Gorgonian terror guards  
The ford"

and the line

"Rocks, caves, lakes, fens, bogs, dens, and shades of death"  
sums up many of the fearful aspects of the  
Inferno. Of course, many of these details  
were due to Vergil and the Classical authors,  
but I believe that the *Divina Commedia* was  
to some extent in Milton's mind as he wrote  
his description of Hell.

Other points of resemblance are the uncon-  
querable defiance of Satan and Capaneus.

Cf.

That glory never shall his wrath or might  
Extort from me (*Par. Lost*, i, 110);

and

Se Giove stanchi il suo fabbro,—  
E me saetti di tutta sua forza,  
Non ne potrebbe aver vendetta allegra—  
*Inf.* xiv, 52-60.

Looking down from sky upon the earth far  
below:—

From hence no cloud, or, to obstruct his sight,  
Star interpos'd, however small he sees,  
Not unconform to other shining globes,  
Earth, and the garden of God, etc.  
*Par. Lost*, v, 257.

Si ch'io vedea di là da Gade il varco  
Folle d'Ulisse, e di qua presso il lito  
Nel qual si fece Europa dolce carico,  
E più mi fôra scoperto il sito  
Di questa aiuola; ma il sol precedea  
Sotto i miei piedi.

*Par.* xxvii, 82.

Also,—

L'aiuola . . . .  
Tutta m'apparve da' colli alle foci  
*Par.* xxii, 151.

The foul monster Sin in *Paradise Lost* ii, 761,—  
especially her beauty to those to whom "fa-  
miliar grown" she



"pleased and with attractive graces won  
The most averse."—

reminds us of the siren (symbol of avarice,  
gluttony and licentiousness) in *Purg.* xix,

"Io la mirava, . . . E lo smarrito volto  
Come amor vuol, così le colorava,—  
lines 10 ff.

E qual meco si ausa  
Rado sen parte, si tutto l'appago—  
lines 23-24.<sup>9</sup>

In the change of the fallen angels to snakes  
in Book x, of course, Milton found the first  
suggestion in Ovid, but the language used  
seems to point to some influence on the part  
of Dante also.  
Cf.

He would have spoke  
But hiss for hiss return'd with forked tongue  
To forked tongue.

*P. L.* x, 217;

E la lingua, che avea unita e presta  
Prima a parlar, si fende . . .

Si fuggì sufolando per la valle.

*Inf.* xxv, 133.

Scorpion and Asp, and Amphisbaena dire,  
Cerastes horned, Hydros and Ellops drear,  
And Dipsas.

Chelidri, jaculi e fares  
Produce, e cencri con amfesi-bena

*Inf.* xxiv, 86.

Compare further the golden stairs to Heaven  
(*P. L.* iii, 501 ff), with the "scala celeste" in  
*Paradiso* xxi, 23 ff. and the grove

"laden with fruit like that  
Which grew in Paradise,"—

Whereon the lost souls gazing are

"parcht with scalding thirst and hunger fierce,"  
with the mystic trees in Purgatory, at the  
sight of which the spirit who here expiates  
the sin of gluttony,—

In fame e in sete si rifà santa.

*Purg.* xxiii, 66.

In regard to resemblances in diction, meta-  
phor and ideas, the list is large. Some are  
doubtless due to mere coincidence; others,  
however, to my mind are more or less con-  
scious imitations on the part of Milton. The  
following may serve as examples.

on a sudden op'n fly  
With impetuous recoil and jarring sound

<sup>9</sup> Cf. further lines, 31 ff.

Th' infernal doors, and on their hinges grate  
Harsh thunder.

*P. L.* ii, 879.

E quando fūr ne' cardini distorti

Non ruggiò sì, ne sì mostrò sì acra  
Tarpeia

*Purg.* ix, 133.

Hell trembl'd at the hideous name, and sigh'd  
From all her cares,

*P. L.* ii, 788.

La terra lagrimosa diede vento.

*Inf.* iii, 133.

Things unattempted yet in prose or rime.

*P. L.* i, 16,

L'acqua che io prendo giammai non si corse.

*Par.* ii, 4.

Also *Vita Nuova*,—

Spero di dire di lei quello che  
Mai non fu detto d'alcuna.

¶xlili.

With radiant light, as glowing iron with fire,  
If metal, part seem'd gold, part silver clear.

Non altrimenti ferro disfavilla  
Che bolle.

*Par.* xxviii, 89.

Qual ferro che bogliente esce del fuoco.

*Ibid.* i, 60.

accesi

Che ferro più non chiede verun' arte.

*Inf.* ix, 120.

Pareva argente il d'oro distinto—

*Par.* xviii, 96.

Satan's spear,—

to equal which the tallest pine

Hewn on Norwegian hills, etc.

*P. L.* i, 292.

La faccia sua mi pareva lunga e grossa

Come la pina di San Pietro a Roma,

*Inf.* xxix, 58.

Thick as autumnal leaves that strow the brooks  
In Vallombrosa.

*P. L.* i, 302.

Come d'autunno si levano le foglie.<sup>10</sup>

*Inf.* iii, 112.

Blossoms and fruits . . .

with gay enamell'd colours mixt.

*P. L.* iv, 148.

Oro ed argento fino e cocco e biacca

Fresco smeraldo, etc.

*Purg.* vii, 73.

Levell'd his evening rays

*P. L.* iv, 543.

Contra i reggi serotini.

*Purg.* xv, 141.

<sup>10</sup> Cf. Vergil, *Aeneid* vi, 309-312.

and twilight gray  
Had in her sober livery all things clad.  
*P. L.* iv, 598.  
Fosse orizzonte fatto d'un aspetto.<sup>11</sup>  
*Purg.* xxvii, 71.

Now glowed the firmament  
With living sapphire.  
*P. L.* iv, 604.

battlements adom'd  
Of living sapphire.  
ii, 1049

Dolce color d'oriental zaffiro.  
*Purg.* i, 13.

While thus he spake, th'angelic squadron bright  
Turn'd fiery red.  
*P. L.* iv, 977.

Di quel color, che per lo sole avverso  
Nube dipinge da sera e da mane,  
Vid'io allera (that is, at words of St. Peter) tutto il  
ciel cosperso.

*Par.* xxvii, 28.

A wilderness of sweets.  
*P. L.* v, 294.

Ma di soavità di mille odori,  
Vi faceva un incognito indistinto,  
*Purg.* vii, 80.

And what surmounts the reach  
Of human sense, I shall delineate so,  
By lik'ning spiritual to corporal forms.  
*P. L.* v, 571.

Così parlar conviensi al vostro ingegno  
e piedi e mano  
Attribuisce a Dio, ed altro intende.  
*Par.* iv, 40.

Therefore eternal silence be their doom.  
*P. L.* vi, 384.  
Non ragioniam di lor ma guarda e passa.  
*Inf.* iii, 51.

So steers the prudent crane  
Her annual voyage, borne on winds.  
*P. L.* vii, 430.

E come i gru van cantando lor lai  
Facendo in aer di sè lunga riga.  
*Inf.* v, 46.

What seem'd fair in all the world seem'd now  
Mean, or in her summ'd up.  
*P. L.* viii, 472.

Ella è quanto di ben può far natura;  
Per esempio di lei beltà si prova.  
*La Vita Nuova*, § xix.

The personification of the sun, turning suddenly his course, at the "tasted fruit" of Adam and Eve, "as from Thyestean banquet (*P. L.* 688)" is like that of the river Arno,

11. Cf. also,—  
Night's hemisphere had veil'd the horizon round.  
*P. L.* ix, 52.

which, arrived at Arezzo, and disgusted at their currish character,—

"a lor, disdegnosa, torce il muso."  
*Purg.* xiv, 48.

In *P. L.* x, 891, Eve is called "this fair defect of Nature;" so too an ugly body in the *Convito* iii, 4,—is said to be due to a *peccato della natura*. Venus in *P. L.* xi, 589 is "Love's harbinger,"—while in *Purg.* i, 19,—we find it spoken of as

Lo bel pianeta che ad amar conforta.

The description of storm and flood in *P. L.* xi, 737, 6. seems to show reminiscential or coincidental resemblances to Dante's famous description in *Purg.* v, 109 ff.

In conclusion, I may say that in writing this article my purpose has not been to prove in every case cited that Milton directly or indirectly borrowed from Dante, but simply to bring together what seemed to me more or less striking resemblances between the two poets. That Milton was influenced by Dante can, I think, admit of no doubt. The extent of this influence will be a matter of opinion on the part of those who examine the evidence in the case. My function has been to supply, as well as I knew how, the materials which may serve as a basis for such opinions.<sup>12</sup>

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## ARISTOTLE AND MODERN TRAGEDY.

THE fact that Aristotle was a scientist who took the whole field of knowledge for his province has become trite with repetition, so that it falls upon our ears as a meaningless phrase. Yet it is a truth which we must constantly bear in mind if we wish really to understand the meaning and the permanent value of his *Poetics*. For, in this little book, which preserves to us nearly all that we know of his æsthetic theory, Aristotle has the same pre-

12 Lowell in a letter written at Whitby, points out what he considers a strong influence of Dante on Milton's versification, which he says he is convinced, was mainly modeled on the Italian and especially on the *Divina Commedia*. "Many, if not most of his odd constructions are to be sought there, rather than in the Ancients." *Letters of James Russell Lowell*, vol. ii, p. 386. This seems to me to be an exaggerated statement of the facts.

cise, logical point of view which pervades his scientific works. In the *Poetics*, which was never an exhaustive treatise, and in its present fragmentary form is almost entirely a discussion of tragedy, Aristotle is neither a pure theorist, forming from his own general ideas a set of rules meant to guide future dramatists; nor, on the other hand, a mere compiler of the practice of the Greek tragedians. He is primarily an inductive reasoner, basing his conclusions upon the forms of drama known to him. Without assuming even the greatest work to be perfect, he attempts, from the varied excellence of different tragedies, to discover the causes and necessary conditions of such excellence.

Since he is addressing an audience perfectly familiar with Greek literature, and ignorant of any other, Aristotle passes over without specific treatment the element in Greek tragedy which is its most important point of difference from the modern drama. Greek tragedy had its beginnings in religious rites; it continued, through all its history, to be represented at solemn public festivals; and it almost invariably chose its subjects from the national semi-religious myths. Thus it received a religious character, which permeates its very essence. Even in the plays of the sceptic Euripides, though the old Greek piety and seriousness are gone, the type of drama which they had created remains.

Of this religious drama, Aristotle gives the following familiar definition:

"Tragedy is an imitation of an action that is serious, complete and of a certain magnitude; . . . in the form of action, not of narrative; through pity and fear effecting the proper purgation of those passions."<sup>1</sup>

Thus at the beginning of the *Poetics*, Aristotle assumes that pity and fear are the emotions proper to tragedy. Though he does not argue directly in support of this proposition, his illustrations, which are drawn from the greatest works of the Greek poets, show how it was obtained. Pity and fear, he continues, are best aroused by the spectacle of a great man, and one in general good, brought into

<sup>1</sup> *Poetics* vi, 2 (Butcher's translation). Though *fear* is apparently the only word that can be used here, Aristotle means rather a *sense of awe* than *fear* as we commonly employ the term.

misery through some defect of his nature. To this highest type of tragedy belong the *Agamemnon* of Æschylus, and the *Œdipus Tyrannus* of Sophocles. When we read, or see performed, such tragedies, pity arises in us for the hero, who suffers a punishment which, judged by human standards, is out of all proportion to his guilt. A tragic fear, or sense of awe, comes from the vision of a moral order under which such retribution is possible, or perhaps inevitable. By the excitation of such lofty passions our own purely human emotions are purged of disturbing elements, are deepened and purified. This tragedy, although it has an indirect moral effect, by the deepening of human feelings, is by its very nature, being addressed to the feelings and not the will, æsthetic rather than moral. By not assigning a direct moral purpose to tragedy, or to poetry in general, Aristotle departed from the traditional Greek point of view, and was not followed by the modern schools which looked upon him as their guide.<sup>2</sup>

It is, however, no exaggeration to say that the *Poetics* was for centuries the gospel of dramatic criticism. Aristotle retained his rule in æsthetics even longer than in science. He shared with other great teachers the fate of being misunderstood and misinterpreted, but was regarded with as superstitious a respect as any Father of the church. Dacier, in 1692, dismisses with scorn the suggestion of an Italian commentator that there might be a contradiction between the *Poetics* and the Bible. "As if Theology and Holy Scripture could ever be contrary to the sentiments of Nature upon which this judgment of Aristotle is founded."<sup>3</sup> Seventy-five years later Lessing, a critic fundamentally opposed to the French classicism of which Dacier was an exponent, repeats essentially the same opinion. He charges the French school with misinterpretation of the work by which they attempted to justify their methods, but thinks the *Poetics* itself "as infallible as the *Elements of Euclid*."<sup>4</sup>

The interpreters of Aristotle, instead of seeking to understand the spirit of their

<sup>2</sup> Butcher: *Aristotle's Theory of Poetry and Fine Art*, chap. v.

<sup>3</sup> *La Poétique d'Aristote*, note 1 to chap. xiii.

<sup>4</sup> Butcher, *ibid.*, p. 354.

author, often busied themselves with petty details, and unwarranted expansion of hints given by him. Thus they devoted reams to discussing the unities of time and place, of which the last is not found in Aristotle at all, and the first is referred to only in a passing phrase. These unities, though important to a student of Aristotle's influence on the modern drama, are of small account in his own theory. And the unity of action, upon which Aristotle really does strongly insist, is with him no dry, formal principle. Aristotle makes the plot the first principle, or, as it were, the soul of tragedy.<sup>5</sup> He even says, with an exaggeration perhaps conscious, that there may be tragedy without character, meaning probably without strongly individualized figures. The plot, he continues, must be complete in itself, and have an orderly development from beginning to end, so that no part could be omitted or displaced without injuring the effect of the whole. So a tragedy must not only have a single hero, but the acts of the hero must be united by some principle of unity.

Aristotle had before him no such tragedies as *King Lear*, in which a subordinate action aids rather than retards the development of the main plot. It would, therefore, be almost useless to speculate what opinion he would have held about them. In their form they do not offend against the spirit of his teaching.

Yet, in spite of the emphasis laid upon the plot, Aristotle is not indifferent to the importance of character in tragedy. "Character," as he expresses it, "holds the second place."<sup>6</sup> So he pronounces, with manifest disapprobation, that the poets of his own time fail in rendering of character, evidently meaning that they confine themselves to reproducing conventional types. When taken in connection with his insistence upon the organic development of plot, these words show us that his ideal tragedy is one in which character and plot are inextricably blended. In such a play the characters of the actors, joined with their initial situation, give rise to the incidents of the plot, and the incidents, in their turn, bring out new manifestations of character, so that a single harmonious impression is created.

This ideal of Aristotle does not result from

<sup>5</sup> *Poetics*, vi, 14.

<sup>6</sup> *Poetics*, vi, 14.

any special peculiarity of the Greek drama: on the contrary, it is an expression of the universal Greek striving for unity and definiteness of effect. Although it is not attained by even the majority of the Greek plays, it nevertheless points to a difference between the Greek and the modern drama as wide as that between a Greek temple and a Gothic cathedral. It makes clear to us how far from Greek methods are whole divisions of modern literature. It at once condemns all works,—and their name is legion,—of which the primary aim is to exhibit character, or to set forth social problems. To speak more definitely, it offers a standard to which none of the Elizabethan plays, except the greater number of Shakspeare's and a few of Marlowe's and Jonson's, can be said to conform. When we try to call to memory a work by one of the minor Elizabethan dramatists, we cannot form a clear, definite idea at once of the plot and the characters. The actors rarely have the truth and elevation that makes them at once ideal figures and real men and women. Even when this condition is fulfilled, the plot depends rather upon external caprice than upon the character and original situation of the actors. Either the plot is constructed for its own sake, and then more or less conventional characters grafted upon it, as in the romances of Beaumont and Fletcher; or else it has a movement independent of the characters, merely designed to show them in new lights, as in the melodramas of Marston and Webster. The union and interdependence of plot and character needed for true tragic effect are always lacking. Shakspeare himself has given us one such play in *Troilus and Cressida*. There the whole interest is in the speeches and the character exhibited by them, while the plot is a wretched thing without beginning or end, or logical connection with the actors. Some whimsical critic may yet tell us that, in a passing mood of cynicism, Shakspeare mockingly adopted the faulty methods of his contemporaries, and wrote *Troilus and Cressida* to illustrate the following words of Aristotle: "If you string together a set of speeches expressive of character, and well-finished in point of diction and thought, you will not produce the essential tragic effect nearly so well



as with a play which, however deficient in these respects, yet has a plot and artistically constructed incidents."<sup>7</sup>

Other rules of Aristotle result from his limitation of the proper dramatic emotions to pity and fear. Probably this generalization, which lies at the very basis of his theory, is not universally applicable even to Greek tragedy. Certainly it is too narrow to express the whole truth about the modern drama.

Turning to English literature, as that most familiar to us, we see at the first glance that the character of the Elizabethan drama is radically different from that of Greek tragedy. To be sure, the English drama, like the Greek, had a religious origin; but in its later development it shows few traces of religious influence. In fact, from the time of the miracle plays until our own day, it has been unceasingly attacked on the ground of its immorality. The English dramatists, instead of being confined to a few time-honored myths, had absolutely free range in their choice of subject. While in Greece comedy and tragedy were kept apart both by their different origins and by the analytic instinct of the Greek race, which insisted upon sharply distinguishing its several literary types, in England they meet in the most intimate union. Thus the English drama has no such unity of form and conception as is found in the Greek. The result is that the emotions aroused by the English plays, though usually less intense than those which find expression in the Greek drama, are much more varied.

For a statement of the English idea of a play, we can not do better than to turn to Dryden. In the *Essay of Dramatic Poesy* we find a definition, which, though modestly termed a rude notion or description, may be fairly enough contrasted with Aristotle's formula for the Greek tragedy. A play, says Dryden, is "a just and lively image of human nature, representing its passions and humors, and the changes of fortune to which it is subject, for the delight and instruction of mankind." In order to prevent this from applying equally well to a novel or an epic poem, we must clearly add Aristotle's words: "in the form of action, not of narrative." Then, except

<sup>7</sup> *Poetics*, vi, 12 (Butcher's translation).

that we might question, as Dryden himself does elsewhere,<sup>8</sup> whether the element of instruction is necessary, this definition could hardly be improved. In it, as we see at once, there is no limitation of the dramatic emotions. In another passage, Dryden makes this fact more explicit. "All the passions, in their turns; are to be set in a ferment [by tragedy]; as joy, anger, love, fear, are to be used as the poet's commonplaces, and a general concernment for the principal actors is to be raised, by making them appear such in their characters, their words, and their actions, as will interest the audience in their fortunes."<sup>9</sup>

Only the most important instance of the general widening of emotion in the modern drama need be discussed. Not one of the surviving Greek tragedies is founded upon the love between a man and a woman, considered apart from any other relation between them. The nearest approaches to it occur, significantly enough, in the *Alcestis* and the *Hippolytus* of Euripides. But in the former case we have primarily the idea of wifely devotion, considered as a religious duty; in the latter, the adulterous and incestuous love of Phædra is regarded as a retribution sent by the gods upon the crimes of her house. When woman was regarded as an inferior creature, sympathetic handling of love was hardly possible. In later Greek literature, love increases in importance. It is, for example, one of the chief motives in the *Argonautica* of Apollonius Rhodius. But it is only after Classic times that love, treated for its own sake, really becomes a leading subject of literature. Its development was due to Christianity and the German races. By the chivalric ideal through which it dominated mediæval literature, it gained an importance which it has never since lost. To speak only of Shakspeare, in England, it is the central interest in *Romeo and Juliet*, and *Antony and Cleopatra*; in France, it became the chief subject of a school which professed to follow the Classic tradition. The *Cid* of Corneille, which is distinguished among his greater tra-

<sup>8</sup> "Defence of an Essay of Dramatic Poesy" (Vol. II, p. 295, of the Scott-Saintsbury edition).

<sup>9</sup> "Heads of an Answer to Rymer," (xv, 383.) Dryden might also be cited in support of very different views. The passages quoted are taken on account of their happy manner of expression, not appealed to as authorities.

gedies by having love as its predominating passion, achieved a most brilliant success on its first production, and has always been the most widely read of its author's works. We are at once amused and instructed when we see Corneille, in criticising his most famous tragedy, admit that fear is not aroused by it, and just hesitate a doubt that the dictum of Aristotle, upon which he bases much of his critical writing, may after all be only imaginary.<sup>10</sup> In Germany, Goethe made love a leading motive in the greatest poem of our own century. It is impressive to see how the story of Faust, which, in its original form, has a natural affinity with the old Prometheus myth, is given a wholly modern tone by the addition of the episode of Margaret. Yet more striking, though we here pass the bounds of the acting drama, is Shelley's transformation of the Prometheus myth itself. In *Prometheus Unbound*, by joining the element of love to a characteristic Greek legend, the poet produces an effect which appeals intensely to the modern imagination but which would be unintelligible to that of the Greek.

It is, then, almost absurd to claim that pity and fear are the only emotions that should be aroused by modern tragedy. More than this, they are not always found, even in the Greek plays, upon which Aristotle based his generalization. The great critic frankly recognizes this fact. Regarding pity and fear as characteristic only of the highest form of tragedy, he sets apart, as failing to produce them, four distinct types of tragic plot. Though his analysis may amuse those accustomed to the less direct and simple ways of modern criticism, it is neither trivial nor useless. According to Aristotle, the most fitting subject for tragedy is, as we have seen, the fall into adversity of a man good in general, but with some defect of character. Hence, those tragedies are defective which treat, 1. of the rise of a good man into prosperity; 2. of the fall of a bad man into adversity; 3. of the rise of a bad man into prosperity; 4. of the fall of a perfectly good man into adversity. It will repay us to scrutinize this classification carefully, and to inquire whether in each of the types called defective by Aristotle, there are not found some

<sup>10</sup> "Discours sur la Tragédie."

works ancient or modern of which the force and beauty are universally conceded.

The first class comprises nearly all tragedies of a happy ending. These Aristotle condemns, because in their general outcome, while they satisfy the moral sense, they excite neither pity nor fear; so that the pleasure derived from them is proper rather to comedy than to tragedy. Here the critic expresses in an extreme form the Greek aversion to the mingling of literary types. Yet he significantly admits that, through the weakness of the spectators, such tragedies often meet with greater popular favor than those of the type which he himself approves. And some of the most famous Greek tragedies, as the *Prometheus Unbound* of Æschylus and the *Iphigenia in Tauris* of Euripides, which even Aristotle heartily admired, belonged to this so-called inferior class. Examples in modern literature are still more numerous. In English, we have among Shakspeare's works, *Cymbeline*, and—for the play is a tragedy in the ancient sense of the word—*Measure for Measure*. In French, we at once think of the *Cid* and *Cinna* of Corneille, and in German of Schiller's *Wilhelm Tell*, and Goethe's *Tasso*. But the greatest example of all is *Faust*, with its final solution by reconciliation and atonement.

The numerous Greek tragedies belonging to this class are alone sufficient to show the fallacy involved in Aristotle's definition. Aristotle has allowed to intrude into his dogmatic, systematizing method, a personal element, which at once gives it unity and confuses it. Seizing finally the characteristics of the Greek tragedies that appeal most to himself, he has formed from them a definition which he applies universally. He does not see that his definition will not include works like the *Iphigenia in Tauris*, which he himself praises. This is one of several indications that the *Poetics* was only a tentative work; that Aristotle had not formed, or at least has not handed down to us, a consistent theory of poetry.

Tragedies of the second class, depicting the fall of a bad man into adversity, are pronounced faulty by Aristotle for reasons readily understood. Though our sense of justice is satisfied, yet we do not pity a bad man, nor, since

we cannot fancy ourselves in his position, is fear inspired by his ruin. Yet, the hero may be of so grand capacities that we are elevated by the contemplation of his energy, and in his fall moved by the failure of splendid powers. Thus, the *Richard III* of Shakspeare, though we feel the justice of his defeat, makes us tremble by his fierce vigor. His mighty efforts in a wrong cause give us a new picture of the irony of life. The *Sejanus* of Ben Jonson is a poorer play of the same sort. In this division also, though usually treated with a mocking spirit very alien to tragic solemnity, is the story of Don Juan, called the most popular dramatic hero ever created. The greatest of all such heroes, though for obvious reasons he cannot be included in this discussion, would be the Satan of Milton. On the whole, though it is hard to find effective examples of this type of tragedy, the true explanation is, as usual, more general than that given by Aristotle. The reason lies simply in the difficulty of conceiving a hero, who, though wicked, will nevertheless command the sympathy of the audience.

The rise of a bad man to prosperity, according to Aristotle, a plot totally unfit for tragic effect, seems at first sight entirely indefensible. Yet, perhaps it is successfully employed in Marlowe's *Tamburlaine*. Certainly the hero of that play, though endowed with human qualities, is, by all ordinary standards, a bad man. But, after overcoming all his enemies, he dies at the summit of his power, with no shadow of remorse for his past life. The tragic conflict lies in the struggle of Tamburlaine against death. To the eye of other men, his life has been a complete success; to his own, it is a partial failure. The question is, whether we are compelled to accept the hero's point of view, instead of our own natural one. In any case, the play shows the power of a great poet to ennoble what seems to common-sense the most unpromising situation.

One plot condemned by Aristotle still remains; the fall of a sinless protagonist into misery. Here the critic need not have searched far to find a magnificent example against his theory. The *Antigone* of Sophocles, when confronted with a choice between obedience to human and divine law, chooses the latter.

She cannot be said to have sinned; rather she is destroyed by the very perfection of her nature.<sup>11</sup> The Greek may have seen in her doom a divine vengeance upon ancestral guilt; we see an instance of the baffling injustice that at times seems the dominant force in the world. Several modern plays, as the *Polyeucte* of Corneille, the *Britannicus* of Racine, and the *Julius Cæsar* of Shakspeare are of similar construction. One transcendent subject of this nature, repeatedly treated in modern art, has in the drama never fallen into the hands of a genius, but remained as the popular Passion Play.

Now, let us, last of all, ask ourselves what modern tragedies correspond to the type which Aristotle approves, the fall into misery of a good man through some defect of character. Immediately a number of examples force themselves upon our attention. In German literature, we at once remember the *Götz von Berlichingen* and *Egmont* of Goethe, and the *Wallenstein* of Schiller. When we turn to Shakspeare, we find that the greater part of his tragedies fall in this group. Such are *Romeo and Juliet*, *Coriolanus*, *Antony and Cleopatra*, and, most striking of all, the four masterpieces, *Macbeth*, *Othello*, *Hamlet*, and *King Lear*. This wonderful agreement in form of the greatest works of the greatest of dramatists cannot be an accident. Its identity with the typical Greek structure, as set forth by Aristotle, is surely a proof of the permanent value of the Greek drama, and of the keenness of Aristotle's insight into it.

Some general conclusions may without danger be formed from the failure and success of Aristotle's little book. Certainly no critic ever had a position more favorable for work. As a basis for criticism there existed a dramatic literature that has perhaps never, certainly not more than once, been equalled. And this Greek drama was characterized by a unity of spirit that made it peculiarly suited to serve as a foundation for a theory of poetics. On the other hand, Aristotle had a comprehensive knowledge and power of generalization not possessed by any critic since his time.

<sup>11</sup> I owe my example to Butcher. In fairness, it must be said that another view may be taken of Antigone's conduct, which would bring the play into the class approved by Aristotle.



The result is in some respects such as we might hope. The great systematizer gives us an interpretation of Greek tragedy which must serve as a foundation for all succeeding thought. His tests, when applied to dramas of which he could foresee nothing, are seen to be still rich in suggestion. No stupid pedant and rhetorician could have exerted such an influence upon men of genius in all succeeding times.

Yet many, perhaps the majority of modern readers, will feel an irresistible discontent with the whole spirit of the *Poetics*. We can be sure of this when we see the ceaseless misinterpretation to which its principles have been subjected. The book has never been accepted as a guide in its literal sense. Each dramatist who professed to follow it had made a compromise between his own ideas and the precepts of Aristotle. Without fear of false pride, it may be said that the present century has been the first to understand the true character of the *Poetics*. And it has done so only by overturning the traditional fame of the book as the gospel of dramatic criticism, and viewing it as the intelligent effort of a scientist to explain the Greek drama. When we take this attitude we see in Aristotle a lack of imagination and sympathy which keeps him from perfectly attaining even his conscious aim. A reader of the Greek tragedies, though he has his mind cleared and enlightened by the *Poetics*, feels that after all the formulas of the critic are powerless to explain the depth of undefinable emotion aroused by the plays themselves. And if the book fails fully to explain the nature of the simple, clear-cut Greek drama, it is much more inadequate to the interpretation of modern literature. Really it only suggests points of view, gives a definite, helpful method to our criticism.

Aristotle has undertaken a task almost as difficult as to make a science of human nature. His failure is but one more proof of the hopelessness of the effort to judge works of the imagination by standards of common-sense. No later attempt to found a science of criticism has come so near success as Aristotle's splendid failure.

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## NOTES ON MEDIEVAL FRENCH LITERATURE.

### I.

#### *The Date of the Roman de Thèbes.*

IN his edition of the *Roman de Thèbes*, published in 1890 by the *Société des anciens textes français*, Léopold Constans concludes that the poem must have been composed about 1150, "plutôt avant qu'après." (*Thèbes*, vol. ii, p. cxviii). In his chapter on 'L'Épopée antique,' in Petit de Julleville's *Histoire de la Langue et de la Littérature françaises* he has modified his ideas somewhat, and would fix the date between 1150 and 1155 (*Hist.*, vol. i, p. 182). In this view he was doubtless influenced by Gaston Paris' remarks in a review of the *Enéas* (*Romania*, xxi, p. 285) and not by the discovery of any new facts which would bear on the subject. Yet there is a passage in the *Roman de Thèbes* itself to which Constans attached enough importance to annotate (*Thèbes*, ii, p. 340), but which he omitted, and perhaps for very good reasons, from the list of his arguments, which may throw some light on the subject. It is the following:

Apoignant vint Garsi de Marre  
Et sist sor ferrant de Navarre:  
Por proece ne por granz cous  
N'ot tel el regne al rei Anfous  
(4437-4440).

This Alphonso, Constans says in his note, was undoubtedly Alphonso VIII, King of Castille and Leon. There is no good ground for disputing this statement, since he was the only Alphonso who was prominent between 1130 and 1175, within which dates *Thèbes* surely must have been written. And Constans seems to be just as convinced of the truth of the inference drawn in the second sentence of his note, that Alphonso owed this mention to the marriage of his daughter, Constance, to Louis VII—a supposition which is at least probable, especially since no other contemporaneous ruler is mentioned in the poem. But this marriage took place, according to all authorities, in the year 1154, certainly not earlier than the spring of 1152, the date of Louis' divorce from Eleanor of Poitou. Now Con-



stance died in the fall of 1160, and Louis lost hardly a month in contracting a third alliance, after which event allusions to Alphonso, who had passed away three years before (in 1157), would hardly be timely. Therefore, if Constans' surmises are correct, these lines could not have been written before the beginning of 1154 (or at the earliest before the middle of 1152, the historians giving no exact date for the Spanish marriage), nor after November of 1160. And the supposed date of the poem must be changed accordingly.

## II.

*The Pastourelle and Carole.*

Whether *Thèbes* was written by 1150 or not before 1154, it is still one of the earliest French texts in which are found allusions to the social customs of the Middle Ages and literature in the vernacular. Consequently, everything which can be gleaned from it in these particulars possesses peculiar value. In one of the amatory episodes of the poem Parthonopeus is represented as falling in love with Antigone at first sight. He loses no time in approaching her, salutes her "corteisement," asks who she is and whither she is going. Her escort answers him, and Parthonopeus leads her train to the Greek army. There he urges her to be his *amie*:

"Par Deu" ço respont la pucèle,  
 "Ceste amor serreit trop isuèle.  
 Pucèle su', fille de rei:  
 Legi rement amer ne dei,  
 Ne dei amer par legerie,  
 Dont l'on pu'sse dire folie.  
 Ensi deit on preier bergières  
 Et ces autres femmes legi res.  
 Ne vos çonois n'onc ne vos vi  
 Ne mais ore que vos vei ci:  
 Se or vos doign d'amer parole,  
 Bien me poez tenir por fole  
 (3921-3932)."

While this passage and the context shows a state of courtship antecedent to the "courtteous" love-making of the Chrétien school, its chief interest lies, perhaps, in the evident allusion to that form of lyric poetry known as the *pastourelle*. A king's daughter here tells a knight (a king's son) that his rapid wooing is

suited to "bergières" (l. 3927) and other easily won ("legières") women. The usual theme of the *pastourelle* is the demand on a shepherdess for her love made by one above her station, without ceremony or circumlocution. But this must have been the later, the literary form, of what was originally popular poetry, and in which the sexes were of the same social standing. The words of Antigone indicate, therefore, that by the year 1154 or 1160, at the latest, the *pastourelle* was already a well established production of literary or court poets.

The writer of *Thèbes* knew also the *carole* as a species of diversion, for on Adrastus' tent were painted, among other things

Et les caroles et li bal;  
 Les puceles et lor ami,  
 Et les dames et lor mari  
 (2930-2932).

And Adrastus, seeing the Argive women in the distance, asks Capaneüs whether the "whiteness" he perceives is of sheep,

"O sont meschines por baler,  
 Que en cel plain viénent joer?"  
 (9853-9854).

That these caroles and dances in the meadow were already looked upon as amusements for the higher social classes would seem plausible from the fact that in both cases they are referred to in connection with a King, Adrastus. Besides, the author of *Thèbes* has all the disdain for the "vilains" which was felt by the later poets of the social circles. Many times he disclaims a peasant origin for his characters; the eagle surmounting Adrastus' tent, "Vilains ne l'ose reguarder" (2930); of the three thousand followers of Capaneüs "N'en i ot un fil de vilain, Ne qui fust nez de basse main" (4569-4570); and great is his pity for knights unhorsed among the men-at-arms:

Entre vilains fait mal chaeir;  
 De rien qu'il puissent s'orpoeir  
 N'avront ja merci li vilain  
 (5565-5567).

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## CYNEWULF'S CHRIST 495 AND 528.

CYNEWULF in *Christ* ll. 495 and 528 has introduced details into his account of the Ascension which have not, I believe, been accounted for by the students of the sources of the poem; *purh þæs temples hrōf* (l. 495), and *ofer hrōfas upp* (l. 528) are not expressions which one would expect to have been suggested by the physical features of that scene on the Mount of Olives. However, those physical features were afterwards changed, and the poet, as it would appear, was familiar with the first traveller's account of the Holy Land brought to England, in which the place of the Ascension is thus described:

"The Mount of Olives is five miles distant from Jerusalem, and is equal in height to Mount Sion, but exceeds it in breadth and length; it bears few trees besides vines and olive-trees, and is fruitful in wheat and barley, for the nature of that soil is not calculated for bearing things of large or heavy growth, but grass and flowers. On the very top of it, where our Lord ascended into heaven, is a large round church, having about it three vaulted porches. For the inner house could not be vaulted and covered, because of the passage of our Lord's body; but it has an altar on the east side, covered with a narrow roof. In the midst of it are to be seen the last prints of our Lord's feet, and the sky appearing open above where he ascended; and though the earth is daily carried away by believers, yet still it remains as before, and retains the same impression of the feet."

This is extracted (in Giles's translation) from an abridged treatise entitled *De Locis Sanctis* attributed to Bede (Giles, vol. iv, p. 416). The passage is also reproduced in Bede's *Ecel. Hist.*, lib. v, cap. 17, where it is preceded by an account of the composition of the original work by Adamnan, at the dictation of Arculf (cap. 15). These chapters (15-17) are omitted by the West-Saxon translator of the *History*, whether for the reason assigned by Wheloc, or for that assigned by Schmidt (*Untersuchungen über K. Ælfred's Bedäübersetzung*), or for neither; at all events we may, if so disposed, see in the contrasted methods of the historian and of the poet a *forelācn* of that celebrated contrast of opinion respecting ecclesiastical history which was, many centuries later, represented by the Cardinal Baronius and the zealous scholar Casaubon.

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## AMERICAN-FRENCH DIALECT COMPARISON.

*Two Acadian-French Dialects compared with "Some Specimens of a Canadian-French Dialect Spoken in Maine."*

PAPER NO. II.\* B.

II. WATERVILLE tš=Fr. t or k<sup>37</sup> FOLLOWED BY A FRONT VOWEL.

W.: tšël āž kə ta ?<sup>38</sup> (or perhaps ôž)=how old are you ?=quel âge que tu as ?

23. C.: kyöl āž kə tā ?<sup>38</sup> also kyöžāž kə tā ?=quel âge que tu as :

CC.: tšël āž kə tā ?=quel âge que tu as ?

W.: tšēz=quinze.

24. C.: kyāz= "

CC.: tšāz= "

W.: ô or ā butšé=flowers, bouquet=un bouquet.

25. C.: ô<sup>40</sup> or ā<sup>40</sup> bukyè=un bouquet.

CC.: ā butšè= " "

W.: i<sup>35</sup> ô dē<sup>41</sup> butšé=they have flowers. Ils (and elles ?) ont des bouquets.

26. C.: i<sup>35</sup> ô dē<sup>41</sup> bukyè=ils ont des bouquets and elles ont des bouquets.

CC.: i<sup>35</sup> āvō<sup>41</sup> dē<sup>41</sup> butšè=ils ont des bouquets and elles ont des bouquets.

\* Paper No. I appeared in MOD. LANG. NOTES for December, 1893, January and February, 1894; and part of Paper No. II in December, 1897.

<sup>37</sup> As Professor Sheldon says (p. 7 of *Specimens*), the Norman dialects offer many examples of tš=Fr. k followed by a front vowel. Cf. also the many forms corresponding to Fr. k plus front vowel which Jónain gives for the Saintonge dialect, writing them with ç; for example *chitter*=Fr. *quitter*; *churé*=Fr. *curé*, etc.

<sup>38</sup> Popular rural French also (Agnel, p. 48).

<sup>39</sup> The z is due to analogy with cases like Fr. *quels arts* where a z sound is heard.

<sup>40</sup> My notes lead me to believe ā to be the popular form most commonly in use for the masculine indefinite article; also popular spoken French; ô appears to me "learned."

<sup>41</sup> This form is on the analogy of the first person plural of present indicative in the dialect which is i<sup>35</sup>āvō. It would not be easy to find more marked instances of the activity of analogy in language than in some of these Acadian dialects, where as in Cheticamp C. B., throughout the entire verb system, not excepting the auxiliaries, the verb form of the third person plural is the same as that of the first person plural, and accented on the last syllable. Examples of this accentuation are found in Old-French texts; for instance, in his edition of *La naissance du chevalier au cygne* (Vol. iv, for 1888-9, of the *Publications of the M. L. A.*, p. 105 of the "Notes," line

W.: sè<sup>42</sup> fām lā ò dē<sup>42</sup> butšè=cēs fem-  
mes-là ont des bouquets.

27. C.: sè<sup>42</sup> fām lā ò dē<sup>42</sup> bukyè=cēs fem-  
mes-là ont des bouquets.

CC.: sè<sup>42</sup> fām lā àvō<sup>41</sup> dē<sup>42</sup> butšé=cēs  
femmes-là ont des bouquets.

W.: el<sup>43</sup> butšè (or butšèt) è flōri=the  
bouquet is in blossom=le bouquet  
est fleuri. The *e* in *el* (the definite  
article) my notes do not mark. I  
think it was è.

28. C.: lā bukyè é flōri=le bouquet est  
fleuri.

CC.: lā butšè è flōri=le bouquet est fleuri.

374), Professor Todd notes *movent*, citing other lines of this practice in the same poem, and giving references where the striking feature has been mentioned elsewhere. Also in the xix. volume of the *Romania*, p. 332 of the *compte-rendu* by G. Paris of Professor Todd's edition of *La naissance du chevalier au cygne*, this feature of the text is commented on by M. Paris, who calls it "fort remarquable et même singulière." Förster in the last (1896) small edition of Kristian von Troyes' *Erec und Enide*, in the note to line 1449 of p. xlii of the Introduction, also notes this remarkable trait, referring the student to Süderhjelm. Meyer-Lübke in vol. ii of the French translation of his *Grammaire des langues romanes*, p. 199 (bottom), says: "Les premiers exemples de ce déplacement d'accent peuvent s'observer en ancien français déjà," and there follows a statement of the territory in France where the feature is actually current. Professor Sheldon first drew my attention to the importance of the phenomenon which has been studied but recently in its entirety: *Ueber Accentverschiebung in der dritten Person Pluralis im Altfranzösischen*, von Werner Süderhjelm, Helsingfors, 1895, and of which a concise summary and favorable review is given by G. Paris in volume xxiv of the *Romania*, p. 492.

42 For forms corresponding to Fr. *cēs* and *des*, M. Legendre says: "Les *et des* se prononcent presque invariablement *l'* et *d'*" (p. 49). "Ces se prononce toujours *cēs*" (p. 50). *Langue française au Canada*. This recalls the interesting observations by E. Koschwitz of how such words are actually pronounced by educated Parisians. (*Les parlers parisiens*, second edition, Paris, 1896; see the comments on the Parisians themselves preceding the extracts.)

43 Professor Sheldon thinks the *e* of *el* (the definite article) to be è.

44 I have remarked around Quebec this pronunciation, or very nearly such,—and I think the feature nearly identical with what M. Legendre describes when writing for Fr. *créature* and *v. tir, créat(a)ure, v. tir* (p. 47. *Langue française*). The feature is parallel with the Waterville form dšū recorded in phrase no. 20, to which see also the note below no. 33.

W.: ètšū<sup>44</sup> tut aprè<sup>46</sup>déné a ta mēr?=are  
you giving everything to your  
mother=es-tu tout après donner à  
ta mère?

29. C.: étū tut aprè dōné à tà mēr?=es-tu  
tout après donner à ta mère?

CC.: A like expression not in use=es-tu  
tout après donner à ta mère?

W.: dla mòtšè=half=de la moitié.

30. C.: dlā mò<sup>45</sup>kyé=de la moitié.

CC.: dlā mò<sup>45</sup>tšé= " " "

W.: æn bèl kriètšūr<sup>47</sup>=une belle femme  
(créature).<sup>47</sup>

31. C.: òn bèl kréatūr and kriätūr<sup>48</sup>=une  
belle femme (créature).<sup>47</sup>

CC.: òn bèl kréatūr=une belle femme  
(créature).<sup>47</sup>

W.: pti<sup>49</sup>=little=petit. The *p* was  
scarcely audible, but the lip mo-  
tion was plain.

32. C.: pti<sup>49</sup>=petit.

CC.: pti<sup>49</sup>= "

W.: tšōkšōzōm=a few men=quelques  
hommes. The first vowel was ò  
when pronounced plainly. Cf.  
no. 17.

33. C.: kyōkšō(kēk)ōm=quelques hommes.

CC.: tšōkšōum<sup>11</sup> (tš è kum<sup>11</sup>)=quelques  
hommes.

45 The first element of the Fr. diphthong in the first syllable of Fr. *moitié* is unrepresented in the three dialects, and the second element undergoes change; such variations are apt to be difficult to explain phonetically and especially in unaccented syllables as here.

46 In such words ending in an open *è* sound in Fr., the Canadian equivalent being *ae*, Fr. *après*=dialect *i pra* [see Paper no. 1, list (10)] one is tempted to look for such a pronunciation in Waterville, but here the dialect follows the two Acadian dialects.

47 Professor Sheldon adds: "This was given as politer than no. 67." This is the sense I have noted in the Acadian dialects and evidently very generally the sense in Canada, as the dictionaries of Dunn and Clapin show.

48 This pronunciation I was told is heard "from the old and quite ignorant." The substitution of dialect *i* for Fr. *è* or *e* is not infrequent in the unaccented syllable. S. Clapin gives ten or more examples of such changes on p. xix of his *Dictionnaire Canadien-Français*.

49 Of course merely ordinary spoken French, Passy writing regularly *pti* (p. 9, l. 1, 2me édition, *Le français parlé*.)

50 As in popular French, (Passy writes *kēk*=Fr. *quelque*) so in the dialect the *l* is completely lost. The Waterville and Cheticamp dialects agree regularly, as a rule, in regard to dia-

III. WATERVILLE  $d^y$ =FRENCH  $y$  (consonant),  
 $g$  FOLLOWED BY A FRONT VOWEL,<sup>51</sup>  $d$  FOL-

LOWED BY  $i$ .

W.:  $d\tilde{z}öl$  (or rather perhaps  $d\tilde{z}öli$ ) in  
 $d\tilde{z}öl\ sál$ =gueules<sup>52</sup> sal.

34. C.:  $yöl\ sál$ =gueule sal.

CC.:  $d\tilde{z}öl\ sál$ = " "

W.:  $i\ vâ^{18}\ mud\tilde{z}é$ =it is going to rain=il  
 va mouiller (in the sense of 'pleu-  
 voir,' as in at least one dialect in  
 France).

35. C.:  $i\ s7\ vâ^{18}\ muyé\ s3$ =il va mouiller.

CC.:  $i\ s7\ vâ^{18}\ muyé\ s3$ = " "

W.:  $\tilde{a}néd\tilde{z}üid\tilde{z}$ =une aiguille.

36. C.:  $\tilde{ö}nég\tilde{z}üiy\ s4$ = " "

CC.:  $\tilde{ö}néd\tilde{z}üiy$ = " "

W.:  $\tilde{ö}n\ \tilde{ö}d\tilde{z}$ =un oeil. But cf. no. 73.

37. C.:  $\tilde{a}n^{49}\ \tilde{ö}y$ = " "

CC.:  $\tilde{a}n\ \tilde{ö}y$ = " "

W.:  $mè\ dözòrèd\tilde{z}$ =mes deux oreilles.

38. C.:  $més\ dözòréy$ = " " "

lect  $\tilde{t}s$ =Fr.  $t$  followed by a front vowel (not Fr.  $t$  followed by a single front vowel);—Professor Sheldon notes, however, for Waterville: "In no. 85 occurs the relative pronoun  $hi$ , not  $\tilde{t}si$ , and in no. 43  $sh\ d\tilde{z}u$  seems to be also an exception to the rule that French  $t$  before a front vowel corresponds to  $\tilde{t}s$  in this dialect. The latter exception may be due to the preceding  $s$ , or both the former and the latter may belong properly to another dialect; cf. the varying forms with  $h$  and  $\tilde{t}$  under I."

51  $d^y$ =Fr.  $g$  followed by a front vowel is applicable also to the Cheticamp dialect, just as we have found the Waterville and Cheticamp  $\tilde{t}s$  before front vowel coinciding as a rule to Fr.  $t$  in that position (not however to  $t$  before a single vowel).

52 The passage from the back position in Fr. *gueule* to the front position in  $d\tilde{z}öl$ , though the mid palatal  $y$  position is among the most interesting of the sound developments in these dialects. Remarkably unique, too, is the treatment of Fr.  $t$  and  $d$  before front vowels, as shown above, and three cases of Fr.  $d$  in each of the dialects as pointed out in note no. 44 of Paper No. I.

53 *muyé*=Fr. *mouiller* is the popular form for Fr. *pleuvoir* in each of these dialects and I have observed it in general throughout Canada.

54 One might expect  $\tilde{t}yiy$ , just as *gueule* gives  $yöl$ , but I have been unable to find such a form. In phrase 73, Professor Sheldon writes for Fr. *ses yeux*  $s\ zyö$ , which likewise makes an exception to Waterville  $d^y$ =Fr.  $y$ . My notes lead me to believe that educational influence may in a measure explain such forms. In this connection the forms "*Diyom*"=Fr. *Guillaume*, "*d\tilde{z}ae*"=Fr. *guichet*, *ed\tilde{z}iy*=Fr. *aiguille* and *Burd\tilde{z}ö*=Fr. *Bourguignon* (heard about Quebec) are interesting by way of comparison.

CC.:  $més\ dözòréy$ =mes deux oreilles.

W.:  $\tilde{ö}n\ drèd\tilde{z}$  (perhaps rather  $\tilde{ö}n$ )=une oreille.

39. C.:  $\tilde{ö}n\ dréy$ =une oreille.

CC.:  $\tilde{ö}n\ dréy$ = " "

W.:  $mid\tilde{z}i$ = 'midi.'

40. C.:  $midis^6$ =midi.

CC.:  $midis^6$ = " "

W.:  $idzivâ^{18}$  (probably rather  $d\tilde{z}$ )=he is going=il y va (?).

41. C.:  $i\ s7\ y\ vâ^{18}$  and  $i\ yi\ vâ^{18}$ =il y va.

CC.:  $i\ s7\ y\ vâ^{18}$ =il y va.

W.:  $\tilde{a}\ d\tilde{z}ivâ^{18}$ =she is going=elle y va.

42. C.:  $\tilde{a} s^8\ yis9\ vâ^{18}$  and  $\tilde{a} s^8\ yis9\ vâ^{18}$ =elle y va.

CC.:  $\tilde{a} s^8\ yis9\ vâ^{18}$  and  $\tilde{a}\ yis9\ vâ^{18}$ =elle y va.

W.:  $\tilde{ö}li\ tüt\ \tilde{a}prèdèné\ skèd\tilde{z}â^{18}$ =we are giving all, everything;=on (lui?) tout après donner ce qu'il y a (?).  
 50(for exception to  $\tilde{t}s$  Fr.  $t$ .)

43. C.:  $\tilde{ö}n\ é\ tut\ \tilde{a}prè\ yis9\ dözè\ skyâ^{18}$ =nous lui donnons tout ce qu'il y a.

CC.: A like expression not in use.

W.:  $ma^{60}\ vâ^{18}\ bald\tilde{z}él\ plâsé$ =I am going to sweep the floor=moi vais balayer la plancher.

55 Cf. note 42.

56 If  $d$  precedes  $i$  followed by a vowel, the dialect sound for Carleton is  $y$ ; Fr. *Dieu*= $yö$ ; for Cheticamp, it is  $d\tilde{z}$ : Fr. *Dieu*= $d\tilde{z}u$ . But if the Fr.  $di$  is followed by a consonant or final, the sound in the dialects is the same as the French sound.

57  $i$  is the regular dialect form for Fr. *il* and *ils* before consonants; cf. with colloquial French, Beyer und Passy. *Das gesprochene Französisch*, p. 123.

58 The usage in the Carleton and the Cheticamp dialects is  $\tilde{a}$  before consonants and  $\tilde{a}l$  before vowels=Fr. *elle* used conjunctively.

59  $y$ ,  $gui$  and  $yi$  are the dialect forms for Fr. conjunctive *lui*.

60 I have tried to find an example in these French Acadian and Canadian dialects of *ma*=Fr. *moi* used as in the Waterville dialect in phrases 44, 45, 49 and 98, but have been unable to,—that is, in popular speech; my notes, however, contain an expression in which *mwâ* is thus used in Carleton by a child:  $mwâ\ \tilde{z}\ vll\ döz\ glö\ l\tilde{z}$ =(literally) Fr. *moi a vu deux gros rats*. This leads me to believe that the form thus used in the Waterville dialect may be due to individual peculiarity of expression on the part of the one speaking.



44. C.: ž<sup>64</sup> mā<sup>18</sup> balié<sup>61</sup> l plāš<sup>62</sup> (or) lā plās<sup>62</sup> =  
je vais balayer le plancher (or)  
la place.

CC.: ž vā<sup>18</sup> balié<sup>61</sup> (or) brusé<sup>63</sup> l plāš<sup>62</sup> = je  
vais balayer (or) broser le plan-  
cher.

W.: mā<sup>60</sup> vā<sup>18</sup> baldžél tãpi = I am going  
to sweep the carpet = moi vais ba-  
layer le tapis.

45. C.: ž mā<sup>64</sup> balié<sup>61</sup> l tãpi = je vais balayer  
le tapis.

CC.: ž vā<sup>18</sup> brusé<sup>63</sup> l tãpi = je vais broser  
le tapis.

W.: ō vā<sup>18</sup> baldžé = we are going to  
sweep = on va balayer.

46. C.: ō vā<sup>18</sup> halié<sup>61</sup> = we are going to  
sweep = on va balayer.

CC.: ō vā<sup>18</sup> balié<sup>61</sup> (or) brusé<sup>63</sup> = we are  
going to sweep = on va broser.

W.: ifzèfrèt<sup>34</sup> dzēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

47. C.: 57ifzè frèt<sup>34</sup> (i) yēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

CC.: 57ifzè frèt<sup>34</sup> (i) yēr = it was cold yester-  
day = il faisait froid hier. Cf. 21.

W.: ōdživā<sup>18</sup> tūt<sup>13</sup> (or perhaps va) = we  
are all going = on y va tou(te?)s.

48. C.: ō yi vā<sup>18</sup> tūt<sup>13</sup> = we are all going  
there = on y va tous (and) toutes.

CC.: ž y ālō<sup>65</sup> tut<sup>13</sup> = we are all going  
there = y allons tous (and) toutes.

W.: mā<sup>60</sup> vā<sup>18</sup> l dzirir<sup>66</sup> (or perhaps vōl) =  
I am going to cure him = moi vais  
le guérir.

49. C.: ž mā vā<sup>18</sup> lā yērir = I am going to  
cure him = je m'en vais le guérir.

CC.: ž vā<sup>18</sup> lā džērir = I am going to cure  
him = je vais le guérir.

61 *balié* is found in several French dialects as can be seen by consulting the dictionaries; cf. J. main, Dunn, Clapin; the explanation of course is simply phonetical,—the vowel preceding the *y* being attracted into the palatal position.

62 *plās* is the popular word here; cf. Dunn and Clapin.

63 *brusé* is the local popular word in this phrase.

64 *mā* is a simple phonetical change,—the lips anticipating the stop *b* before getting there actually form one instead of a spirant.

65 The present indicative of *āl* = Fr. *aller* runs thus in the Cheticamp dialect;—Sing: ž vā, tū vā, i vā; plural: žālō, vus ālō, i ālō. Cf. phrase no. 26, note 41.

W.: i è dziri<sup>66</sup> = he is cured = il est guéri.

50. C.: i éy yēr and il éy yēr = " " "

CC.: i9 è yēr and il èy yēr = " " "

W.: æ pidzi (or rather pidži)<sup>68</sup> = a place,  
city? See no. 20.

51. C.: ō<sup>40</sup> pèy and æ<sup>40</sup> péy = un pays. See  
the Waterville form for Fr. *pied*,  
no. 101.

CC.: æ péy = un pays.

W.: džū<sup>69</sup> bwā = wood = du bois.

52. C.: džū bwā<sup>70</sup> and bwā<sup>70</sup> = du bois.

CC.: džū bwā = " "

W.: rdžyæ (èrdžyæ)<sup>71</sup> = rien.

53. C.: ryæ, (yæ) = " "

CC.: ryā<sup>72</sup> = " "

W.: sàkré mudzi (or possibly módži) =  
sacré maudit. This I insert from  
memory of my schoolboy days,  
when I occasionally heard it from  
other boys in somewhat mocking  
reference to the French Canadians  
to whom it was credited. The

66 The first *i* in *džirir* is probably due to the influence of the *i* in the accented syllable.

67 *i* represents Fr. *il* and also Fr. *ils* and *elles* before consonants and vowels. *il* = Fr. *il* can be heard before a vowel, but so it seemed to me only in studied speech. Cf. for Old French: *Thurot*, t. ii, p. 141, and for Modern French: *Das gesprochene Französisch* of Beyer and Passy, p. 123. Canadian *is* = Fr. *ils*, *elles* is not popular here.

68 Both in phrase 20 and here Prof. Sheldon gives *z* or *ž* for the consonant preceding the *i*. I suspect the sound to be the same I noted in Quebec, corresponding to Fr. *d* before *i* and *u*;—although before *u*, as in the next phrase, no. 52, Prof. Sheldon writes *ž*, and I was in doubt whether to write *z* or *ž*;—that is in such phrases as nos. 31 and 32 where Prof. Sheldon writes *kriëtšür* = Fr. *créature* and *płši* for Fr. *petit*, I hesitated continually between *ž* and *z*. Such dialectic characteristic affects the language as a whole quite sensibly and was rather pleasing than otherwise to my ear. Cf. note 33 referring to Paper No. I, note no. 118 referring to M. Legendre's spellings given to show this feature, namely: *d(z)ur* = Fr. *four*, *d(z)ire* = Fr. *dire*; *cræt(z)ure* = Fr. *créature* and *ri(z)ir* = Fr. *ritir*.

69 For the sound in *džū*, read the comments in the preceding note, no. 68.

70 Pronounced *bwā* by the young and *bwā* by the old.

71 In noting this form Professor Sheldon adds: "I also wrote *rdžyæ* marking the *e* as "reduced," but my notes say that the *r* was a vowel though plainly rolled. Perhaps the *y* should be omitted. Cf. also *vyæ*, no. 85."

72 The dialect words corresponding to Fr. *chien*, *bien* and *rien* sounded to my ear more like *šid*, *hid* and *riid* than they did like *siæ*, *biæ* and *riæ*.

word *mudzi*, as Professor Chaplin, who indeed first reminded me of its existence, has suggested to me, is probably the French '*maudit*.'—For other examples of *dž*, see nos. 6, 7, 8, 15, 16, 17, 18, 20, 21 and the numerals no. 120.

54. C.: *sakré módi*<sup>73</sup>=*sakré maudit*.  
CC.: *sakré 75mudi*<sup>74</sup>= " "  
W.: *tēt*=*tête*.  
55. C.: *tēt*= "  
CC.: *tēt*= "  
W.: *sōz*=*chose*.  
56. C.: *sōz*= "  
CC.: *sūz*<sup>75</sup>= "  
W.: *mabuš*=*ma bouche*.  
57. C.: *mābūš*<sup>76</sup>=*ma bouche*.  
CC.: *mā būš*<sup>76</sup>=*ma bouche gūl*=Fr. *goule*  
is, however, more popular.  
W.: *ā livr*<sup>77</sup>=*un livre*.  
58. C.: *ā liv*<sup>78</sup>= " "  
CC.: *ā liv*<sup>78</sup>= " "  
W.: *lōm*=*l'homme*.  
59. C.: *lōm*= "  
CC.: *lum*<sup>79</sup>= "  
W.: *lèzōm*=*les hommes*.  
60. C.: *lèzōm*=*les hommes*.

<sup>73</sup> Heard much in the following and used in like expressions: *vā ā sū wu*, *sakré módi fu*=Fr. *va-t-en chez vous*, *sakré maudit fou*.

<sup>74</sup> For *di* final in the dialect=Fr. *di* final, see note 56.

<sup>75</sup> Besides dialect *u* before *m* and *n*=Fr. *om* and *on* (not nasal) as stated in note no. 11, there are a number of other words where both in the accented syllable and in the unaccented, the same change occurs before other consonants just as in this case *mudi* and also in no. 56 in CC. *Yus*. Jónain mentions this feature on p. 17 of *Prononciation saintongeaise* (preceding the *Dictionnaire*). The lip action which Prof. Sheldon points out as particularly strong for *ɔ* and *ɛ*, I think accounts in general for such pronunciations or "roundings."

<sup>76</sup> Here the difference between the dialect form and the French form seems to me to be that referred to in note 10, or "wide" for "narrow" and is exactly parallel to the common dialect feature *ɪ*=Fr. *i* (as in *icit*=Fr. *ici*), where the pronunciation of the *ɪ* is that in E. *bit*. The late Miss Soames in her *Introduction to the Study of Phonetics*, p. 49, discusses most interestingly what these differences really are.

<sup>77</sup> Professor Sheldon adds: "The *r* was hardly audible, but was not lost to the consciousness of the speaker."

<sup>78</sup> In these two dialects the *i* is as in French long and "narrow;" the dialect vowels *ɪ*, *ɔ* and *u*, which are not French, may be due partly to the influence of speaking English.

CC.: *lèzōm*<sup>79</sup>=*les hommes*.

W.: *là fam*=*la femme*.

61. C.: *là fam*= " "

CC.: *là fam*= " "

W.: *lèzōm* (*fam* ?)=*les femmes*.

62. C.: *lèzōm* *fam*= " "

CC.: *lèzōm* *fam*= " "

W.: *ān*<sup>79</sup> *grā*<sup>80</sup> *fam*=*une grande femme*.

63. C.: *ōn* *grā*<sup>80</sup> *fam*= " " "

CC.: *ōn* *grā* *fam*= " " "

W.: *ān*<sup>79</sup> *grōs* *fam*=*une grosse femme*.

Or *ōn*<sup>79</sup> but there was not much *ō* quality.

64. C.: *ōn* *grōs* *fam*=*une grosse femme*.

CC.: *ōn* *grōs* *fam*= " " "

W.: *ā* *grātōm*=*un grand homme*.

65. C.: *ā*<sup>40</sup> *grātōm* and *ā* *grāz*<sup>81</sup> *ōm*=*un grand homme*.

CC.: *ā*<sup>40</sup> *grātūm*=*un grand homme*.

W.: *ā* *grōt*<sup>82</sup> *ōm*=*un gros homme*.

66. C.: *ā* *grōt*<sup>82</sup> *ōm*= " " "

CC.: *ā* *grōt*<sup>82</sup> *ūm*= " " "

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#### CERTAIN SCOTTICISMS.

As Dr. F. Holthausen, in a courteous notice (*Anglia*, *Beiblatt*, viii, 202) of my *Selections from the Early Scottish Poets*, cites several phrases of the text which he says he does not understand, I take great pleasure in explaining them.

P. 51, l. 171.

"Than said the Wolf," Now God nor that I hang,  
Bot to be thair I wald gif all my clais."

The same phrase occurs in Lyndsay's *Papyngo*: "God nor I rax in ane raipie," and in many other places. It is an idiomatic asseveration, or conditional invocation of a calamity, equivalent to "God grant (something may befall me) if," etc. A. Hume, in his *Orthographie and Congruitie of the Britan*

<sup>79</sup> Cf. phrase no. 22 for another form of the indefinite feminine article and see the note no. 36.

<sup>80</sup> See phrase no. 10 for another feminine form.

<sup>81</sup> Analogy of the forms so common where a *z* is heard; cf. note 23 to phrase no. 13.

<sup>82</sup> These forms are due to false analogy just as the "*cuijs* et *velours*" in ordinary French are.

*Tongue* cites it as a regular optative formula: "We wish be 'wald god,' 'god grant,' and 'god nor.'" The Wolf's meaning is, "may I be hanged if I would not give," etc.

P. 107, l. 329. "but gone man that ge knew," means "unless you knew that man."

P. 112, l. 473. "Gif I fand thee." That is, "if I try thee," or "put thee to the test." Rolland has orders to bring the Collier to the court, and the Collier has promised to come when he is ready. The knight hesitates whether to bring him along by main force, or trust to his promise; but concludes to try the latter. Hence he says, "If I try thee," be sure to keep thy promise.

P. 112, l. 475. The Collier says he will certainly come, "Bot gif sum suddand let put it of delay;"—"unless some sudden [unlooked-for] hindrance delay me." Perhaps "in delay" would be clearer; but I do not feel justified in making arbitrary alterations in the text to suit my own notions.

P. 113, l. 481. "I neid nane airar myne erand nor none of the day." The King had told Rolland to bring the Collier to the court by noon. It was yet early morning, and Rolland considers that he can let the Collier take his time, as he was not obliged to produce him before noon.

P. 113, l. 497. "Bring na beirnis us by, but as we war borne"—"but [just] as we were born;" a humorous way of designating the lack of squires or seconds.

P. 154, l. 4. "altering haill of new," "Of new" is the same as "anew:" "altering all anew."

P. 162, l. 104. "verdour . . . smyling to thar flowris." This is, of course, a breach of strict grammatical concord; but "verdour," in the poet's mind, is equivalent to "verdant plants." The adjustment of the syntax to the thought rather than the expressed word, was common on both sides of the Tweed.

P. 166, l. 5. "Cheis gou." The pronoun is in the dative case: "choose for yourself."

P. 167, l. 32. "scho bene so impotent." Dr. Holthausen asks, "Was ist *scho bene*?" I answer: "she is." It is a construction frequent with Lyndsay, who uses it seven times in the seventy-two lines of his Prologue to the *Papyngo*: for example, "Of rubies the char-

buckle bene chose;" "myne mater bene so rude."

P. 168, l. 10. "Prayand Pluto . . . that in his feit he fang gou." "That he seize you in his feet," that is, claws, talons.

P. 170, l. 90. "God nor," This has been explained above, in the note to p. 51.

P. 175, l. 134. "Me think yow deif and dum." "The case of the pronoun is due to the common confusion between "me thinks," and "I think."

Dr. Holthausen asks my authority for defining "cude," "christening cloth." The word is common in pre-Reformation Scottish; but instead of crowding this page with citations, I will refer him to the *Oxford Dictionary* and to Jamieson.

He rebukes me, with the added severity of an exclamation-mark, for defining "stovis," "stoves," instead of "vapours." If he had looked more carefully at the glossary, he would have seen "stovis, mists, vapours," in its due place. "Stovis," stoves, occurs on p. 157, l. 89.

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#### A SHAKESPEAREAN QUIBBLE.

SHAKESPEARE who was master of all knowledges was, of course, also master of the science of Physics, as may be observed in the following remarkable line:

"Light, seeking light, doth light of light beguile."

*Love's Labour's Lost*, i, 1, 77.

From this, it would seem, it may be inferred that even before Newton's *Principia* the much later discovery of the "interference of light" had been 'prevented' in a youthful composition of the bard. But if this supposition transgresses the limits of probability, it may be assumed that it is merely the corpuscular theory of light that is here darkly foreshadowed; in this case the interpretation of the line might be stated, following tradition, in something like the following manner: Any object in nature that is to be 'studied' must be illuminated; if the object be already luminous, the illumination required for the investigation will so much surpass the object's light as to make it relative darkness ("where light in darkness lies"). Sun-spots, to the ob-

server looking at the full sun, appear black; but when the body of the sun is 'screened,' the spots, relieved of contrast, are found to be luminous. Now Shakespeare may be supposed to have had in mind the investigation of light itself, with an intimation of the notion that light consists of material substance, the notion which culminated in Newton's corpuscular theory, and the substitution of "light" for 'luminous object' would therefore render the preceding explanation of the line exact.

The discovery of this profound interpretation must warrant some indulgence in self-appraisal, but the real purpose of this note is to level malice at the two commas in the line, which are found in almost all editions of the play, the Globe edition being a notable exception. These commas led Tieck to translate thus:

"Licht, das nach Licht sucht, stiehlt dem Licht das Licht."

This must represent the sense which Shakespearean scholars have read into the line, but what that sense is has not been divulged. For my part, I cannot think of a meaning that would hold to the commas. Johnson said of the passage embracing the line in question: "The whole sense of this gingling declamation is only this, that a man by too close study may read himself blind," and this is correct; but if he has foreseen the destiny of a particular line of the text he would, no doubt, have singled it out for some such comment as this:

"Light seeking light doth light of light beguile."

That is, the act of reading (light—'sight of the eyes'—seeking light—'seeking knowledge') deprives the eyes of sight.

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#### SPANISH PUBLICATIONS.

##### III.<sup>1</sup> (Conclusion.)

7. *First Spanish Readings*. Selected and edited, with Notes and Vocabulary, by JOHN E. MATZKE, Ph. D., Professor of Romanic Languages, Leland Stanford Jr. University. Boston: U.S.A. D. C. Heath & Co., 1897. 8vo, pp. iv+219.

EXCEPT for these omissions, the Notes are

<sup>1</sup> Cf. MOD. LANG. NOTES for December, 1897 (vol. xii, cols. 355-364).

quite full, but at the same time they contain mistakes which it might have been possible to avoid. To be sure, it is difficult to gather exact information about all the nice points of Spanish customs, etc., that come up in the texts, especially about bull-fighting, but with due care and patience it is possible in most cases. A curious example is furnished by note 4 to p. 28, where we read that "the extract (that is, Alarcón's *Lo que se oye*) was written in the spring of 1874," while the author himself heads the piece: "*verano* de 1874." Again, in transcribing (on p. 127) the title-page of the volume from which *Tapón* is taken, the author's title "Conde de las Navas" is given, although the book does not display that title. Note 2 to p. 22 gives 1788-1808 as the dates for the reign of Charles III, while they are those of Charles IV, and should be changed to 1759-1788. These inaccuracies are not grave in themselves, but they betray an oversight that leads up to such notes as note 1, p. 28:

"ochavo, an old copper coin of the value of three centimos. The coin is no longer current, but the word has remained, meaning the smallest copper coin in use, which is worth five centimos, commonly called *perra* or *perra chica*, because the popular humor sees in the lion rampant on the coin the figure of a female dog. The coin worth ten centimos is in the same way called *perro*."

In reality, the *ochavo* was half a *cuarto*, thirty-four of which made one *peseta* of one hundred *céntimos*, so the *ochavo* was one and a-half *céntimos*. The coin is still used among the poorest classes, especially in Cataluña, where even *ochavos morunos*, more than four hundred years old, are common enough. The smallest coins now made are the pieces of one and of two *céntimos*. The five *céntimos* piece is called *perra*, *perra chica*, or *perro chico*; the lion is not a lion rampant, and the piece of ten *céntimos* is called *perro grande*, *perro gordo*, *perra grande*, or *perra gorda*. Again: note 2, p. 1: the story speaks of a Moorish king of Toledo and of the king of Castile, Fernando el Grande. To this we find the note: "Fernando el Grande is Ferdinand V (1452-1516), the husband of Isabella of Castile, to whom he was married in 1469." Toledo was conquered by the Christians in 1085, and though in subsequent years the Moors besieged



the city, they never succeeded in recapturing it. The date is of sufficient importance to be remembered, for it may be said that from that time the ultimate reconquest of the Peninsula was assured. The fact is that Fernando *el Grande* or *el Magno* is Fernando I, first king of Castile (1035, king of Leon 1037, died 1065); in confounding him with Fernando *el Católico*, a discrepancy is apparent of no less than four hundred years.

Errors of this sort are the more regrettable since in general, if we except those on bull-fighting, the notes on "Realia" are fairly good and need but few corrections in addition to those already offered. As for the notes that deal with matters of language, my corrections will speak for themselves. The title-note to *Casilda* might have stated that the 1879-edition of the *Cuentos de vivos y muertos* was the third, in the same way as was done for the *Cuentos populares*, thus indicating the popularity of the volume, for such hints are of value to those who use the Reader. P. 7, note 8, should have mentioned the exception to the rule. P. 8, note 4, is not an example of a feminine pronoun used to express a neuter idea. The Spanish language has a neuter pronoun that is used freely and with advantage, and the *la* in expressions like *se la habían de pagar* represents one of the numerous feminine nouns that might be used; comp. p. 57, note 4, where *las* stands for *las facultades*. P. 10, note 7, *quiere que le regalemos el oído* is not "he wants us to listen to him, that is, to believe him." This would be correct if in this expression *regalar* meant "to make a present of;" the other meaning given in the Vocabulary, namely, "to entertain, to delight," applies here; comp. p. 77, l. 1, and translate: 'he wants to be coaxed.' P. 12, note 4, the primary figurative meaning of "humos" is 'humor, disposition, temperament;' the meaning "pride" is secondary, and the expression *buenos humos tenía para . . .* is one of the ironical phrases so common in Spanish, meaning: 'oh yes! it was just like him to. . .' P. 12, note 6, the *morrión* at the time of the first civil war was no longer a helmet but the tall shako of the infantry, which in 1859 was supplanted by the lighter and smaller *ros*, now worn by all the Spanish troops except by the

*Guardia civil* and the cavalry. P. 23, note 2: in the preparation of the *azucarillos* no flour is used, and in Spain flour is not soluble in water; they are made of the whites of eggs, beaten with some sugar and flavoring into a very spongy mass, so light in weight that, though they are eight inches long and two in diameter, a hundred easily go into one pound. *Aguardiente* is not brandy but an inferior sort of anise-cordial, and nobody but a foreigner will use both *aguardiente* and *azucarillos* in a glass of water. P. 23, note 3, in explaining *barquillero* as "waffle-seller" (the Vocabulary even speaks of hot waffles), the editor, as in many other cases, has been misled by Tolhausen. In reality the *barquillero* does not sell his wares; he carries them about in a tall box, on the lid of which there is a wheel of fortune, and on summer days and evenings people entertain themselves gambling for the cakes, the exact name of which is in German *Zimtrührchen*, and in English (at least in Baltimore) *rolled wafers*. In Spain they are used in place of a spoon with ices, or to accompany *horchatas* and other cooling drinks. P. 24, note 1, the *Correspondencia* is an evening paper; p. 24, note 3, *en paz* means: 'that will do.' P. 25, note 2: might not the name *Frascuelo* have been accompanied by some remark as to its formation? P. 25, note 3, the *real*, though no longer coined, is still current as a separate coin; p. 26, note 7, *seguir* never means "to begin," and *mañana sigue la novena* means: 'to-morrow the novena is still in progress;' p. 39, note 1, *¡anda!* never has the force of "oh, no!" It means 'go ahead!' 'that's right,' 'well, I declare!' and the like. When used with *vé*, as in our passage, it means: 'make haste!' P. 47, note 2, *Jauja* is a fictitious name for the town, and therefore it is not surprising that we do not find it on maps or in gazetteers. It occurs, however, in a few of the books used by the editor. Tolhausen renders it by "Goldland, Eldorado," which meaning it is found to have in: *África . . . es la Jauja de los malhechores, el seguro de la impunidad . . .* (see *Moros y Cristianos*, Ch. viii, in Alarcón, *Narraciones inverosímiles*). But the usual meaning of "*Jauja*," or "la tierra de *Jauja*," is 'fool's paradise,' 'pays de Cocagne,' 'Schlaraffenland,' as in Trueba

(*Cuentos populares*, 5th ed., p. 411) . . . *Janja*, donde se come y se bebe y no se trabaja. P. 60, title-note: though the volume from which the *Día de toros* is taken bears the date of 1877, the article is considerably older. I do not know when Flores died, and although there are grounds for assuming that he died in the early sixties, he may have been living in 1877, but the mention of the Queen on p. 67, l. 16, shows that the article was written before 1868, and the *calesa* of p. 64, l. 11, a vehicle that rapidly disappeared from Madrid after 1855, would seem to indicate that 1860 is a sufficiently recent date. Therefore, though the piece is well written, it has not the merit of actuality, and several remarks of the author no longer apply. The *Plaza* is about a mile from where it used to be; the *Puerta de Alcalá* is no longer a passage for coaches; the ticket-office has been transferred to the *Calle de Sevilla*; the *despejo* and the *paseo* have been reinstated in their glory; even the day for the *corridos* has been changed from Monday to Sunday, while on one or two other days of the week bull-fights are also given. I must refrain from speaking of the bull-fighter's actions in front of the bull, since in the Notes the remarks about them are misleading, and it would take us too far afield to pass in review each point. Besides, the matter is of no importance to those who use the book. Let it suffice to say that the editor always speaks of lances, *banderillas*, and swords, being thrust "into the bull," while in reality the one objective point of the fighters' attack is the *morriño*, that is, the hump over the top of the shoulderblades. P. 62, note 3: *estación* never means "locality," and even if it should sometimes have this signification, it could not be here, because Madrid is the only locality under consideration; the word here means 'season of the year.' Only the point of the lance is always measured. P. 64, note 3: no formal bull-fights, but only *novilladas*, are held in Madrid in summer. The season comes to an end early in June, and reopens about the middle of September. During the winter months few *corridos* are held. The prices vary according to the importance of the function, and the long list of August prices, as given in the note, is not representative. P. 65, note 1: the

rules and regulations governing bull-fights are so strict, that if the *cuadrillas* should dare enter the ring in the order named in the note, everybody would be heavily fined, and the public would not fail to express intense indignation. The men take their places in the *paseo* strictly according to rank, determined by the date of their first appearance in their actual capacity, the *espadas* coming first, with the oldest one at the right, then the *banderilleros* and other fighters on foot, the *pica-dores* last. The hooting of the *alguacil* was a standing feature in Flores' days; at present it takes place very rarely, when he fails to catch the key. P. 67, note 1: The text reads: "La suerte de las banderillas es de las más difíciles, pero de mucha defensa." The note says this *suerte* is "the most artistic as well as the most dangerous," and in order to make this statement good, note 2 has to translate *de mucha defensa* by "of much skill;" this in the face of the *pero*, about the meaning of which there can be no doubt! The passage means: 'is very difficult, but not very dangerous,' *defensa* being 'defense, protection,' the reverse of exposure to danger. P. 67, note 7: the *espada* never throws his cap "over his shoulder." When he has finished his speech, he turns right-about on his heel, swinging his arm around behind his back (*por la espalda*, which, in spite of the Vocabulary's rendering, never means "shoulder") and dropping the cap. P. 67, note 11: The combination of things showered upon the *espada* is rather incongruous as given. When he has done well, cigars are plentiful and hats likewise; a fan is rarely thrown, because few women occupy the *tendidos* and the other seats are too far away. When the *espada* has oranges thrown at him, it is a sign that he has been very unsuccessful and has excited the indignation of the public in a marked degree. P. 67, note 12: nowadays the *cachetero* is always called *puntillero*. He dispatches the bull with the *puntilla*, which is not "a small blunt puñal," but an instrument ten inches long, with a sharp wedge at the point, which he drives into the animal's spinal chord close to the head, causing instantaneous death. The *puntilla* is also used in slaughter-houses. P. 71, note 1: *la*

*echaba de inteligentísimo* is not "he was" but 'he claimed to be' a great authority; the Vocabulary should have sufficed. P. 71, note 2: ¡*Aprieta, manco!* does not mean "grasp it, fool!" *Manco* means 'one-armed man,' and is as devoid of significance in this exclamation as the name of Mr. Gallagher in the request to 'let her go.' The expression, in almost all cases, and also in our passage, means: 'Du sprichst ein grosses Wort gelassen aus,' or as Bret Harte has it: "which is coming it strong." I might suggest to translate it here by: 'Lay on, Macduff!' P. 71, note 4: *no tenía el diablo por donde desecharla* is not "the devil could not have gotten rid of her" but: 'she was so bad that, even though the devil himself did not want to take her, he could find no good quality in her upon which to base a pretext for declining to take her.'

Translate: 'she had no redeeming quality.' P. 72, note 3: *un cigarro* is not "a cigar," but 'a cigarette;' *echar u. c.* is 'to have a smoke.' Again the Vocabulary ought to suffice. P. 75, note 2: the epithet *gato*, or, in its complete form, *gato de Madrid*, does not denote a "sly" but an 'untrustworthy' person, and the ironical phrase: *de Madrid había de ser para que no fuera gato* is not, as the Vocabulary and the note would have it: "he was obliged to be from Madrid to be so sly, that is, or he would not have been so sly," but: 'Madrid was the place for him to come from in order not to be untrustworthy.' P. 77, note 1: Macario is sent to the Limbo because he had been as *tonto* or *inocente* as a new-born babe, and the Old-Testament saints with their many wives may well be left at rest in matters of Spanish puns. Moreover, if we want to bring them forward in this connection, we must assume that San Pedro would call them *tontos*. P. 79, note 3, is right in saying that *echar una cana* means "to have a good time," but the pun on the next page is lost by the explanation. *Echar* never means "to forget" but 'to shed' or 'to drop' one's gray hairs, that is, to get young again. P. 80, note 1: *darse con un canto en los hocicos* is correctly translated "consider oneself lucky," but this should have been done in the Vocabulary, while the note ought to have given an explanation of this curious expression, the more so as *canto* here means a 'rock'

and not a "song," the only meaning given in the Vocabulary. P. 82, note 1: *echar la casa por la ventana* is not "turn everything upside down," but 'spare no expense;' the editor has again been misled by Tolhausen. P. 83, note 3: the complete form of the *refrán* is:

éstas son las verdades  
del padre Nuño,  
que á la mano cerrada  
llamaba puño.

Such *verdades* are also called *verdades de Perogrullo* and in French *vérités de M. de la Palisse*. They have nothing to do with "calling a spade a spade." The *padre Nuño* comes in only to rhyme with *puño* and bears no relation to the Basque chieftain. The peasant means by the *refrán* to hint at closed fists. P. 84, note 1: if the Vocabulary had given, under *comer*, not only "to eat" but also 'to itch,' the note might have been omitted and the passage would have been quite clear. P. 85, l. 9, and p. 86, l. 4, the Basque names *Chomin* and *Peru* might have been explained as representing 'Domingo' and 'Pedro', in the same way as other Basque words are explained in the Notes. P. 88, note 5: *cuidado que sería gaita* is not "look out, for it would be no joke;" the punctuation does not warrant this translation. The passage means: 'you bet,' or, if slang is not admissible, 'surely it would be hard luck.' P. 89, note 2, violates the grammar in translating *donde se bailan de padre y muy señor mío* by "where they know how to dance." It should read: 'where they (that is, those dances) are danced A-number-one.' P. 93, note 2: *Zorrilla's* merit lies more in his poetry, above all in his *leyendas*, than in his dramas. P. 95, note 4: the spot is called 'el Suspiro del Moro,' without "último." P. 106, note 1: the correct rendering is the opposite of that given; read: 'when one bright light languidly closes its eyes and falls and is scattered on the ground, another opens its dazzling pupils which give unaccustomed brightness to the conflagration.' The simile (comp. p. 114, l. 11-12) is far-fetched, but the more difficult the passage, the more imperative it becomes to apply strictly the rules of the language and to adhere to the exact meaning of words. P. 108, note 1: *á bien que . . .* means, not "moreover" but



'fortunately.' P. 109, note 1: *el dorado colupio de la cadena* means 'the golden swing formed by his chain.' P. 109, note 2: *adelanta el señorito con aire á lo flamenco* is not: "the young dandy struts along like a flamingo" but: 'the young dandy comes forward with the dawdling air of a gipsy.' *Flamenco* here is an adjective, the same that is found in expressions like *canto flamenco*, *baile flamenco* denoting the songs, dances, and mannerisms of the Andalusian gipsies. P. 109, note 5: the name is *Triana*, without the article. P. 113, note 1: *¡Haga Ud. encaje con esos divinos pies...* is not "make a display, that is, show how you can dance with those fine feet!" but; 'make figures as fine as lace-work.' P. 113, note 2: the *Dos de Mayo* is known, not for its beauty, but for its bloodshed. The passage means: 'what murderous grace,' or 'what killing wit.'

In the course of my remarks upon the Notes I had occasion to say that in many cases the editor had been misled by Tolhausen, whose *Wörterbuch* has been recommended by me in previous reviews to the attention of my readers. Tolhausen is an excellent dictionary, but it is not perfect. In the technical terms of bull-fighting it is conspicuously weak; and provincial and dialect words occurring in the literature of the last twenty years, or slang expressions that have come to the front within the same period, are often wanting. On the other hand, the book is invaluable for the fullness with which it gives idiomatic word-combinations and the various meanings of a word, and the cases are very rare where the translation is inexact. Such flaws will undoubtedly be eliminated when the dictionary undergoes a revision, which will probably be made ere long; in the meanwhile the book is by far the best bilingual Spanish dictionary available. But under all circumstances a text is more authoritative than a dictionary, and the only way to attain certainty as to the meaning of words and phrases is to read Spanish books and gather parallel passages in sufficient numbers to warrant a conclusion.

It has been Professor Matzke's ill-fortune to have to deal with a number of words for which Tolhausen gives an inexact translation. *Manzanilla* (p. 112, l. 14; p. 113, l. 10) is not

"Apfelwein" or "cider," but a light country-wine of Andalusia; the words *pie de banco* (p. 73, l. 4) do not mean "Unsinn, dummes Zeug" or "nonsense," for they never occur except preceded by *de*, as in *salida de pie de banco*, meaning an 'absurd' or 'misplaced' remark. The word *¡salero!* on p. 113, l. 13, is not "oh! how beautiful!" just as little as *¡ohé salero!* is "o, wie schön ist diese Frau!" 'Sal' means 'salt,' and also 'wit, grace, charm'; 'salero' is a thing full of 'sal,' and the vocative *¡salero!* is applied to women, just as the adjective *¡salerosa!* with the meaning of 'you charmer'!

We can readily excuse the editor for having followed Tolhausen in these cases, for the text did not show clearly that the *Wörterbuch* was inexact. But the thing becomes different when the text imperatively demands another translation than that given by Tolhausen. The word *escote* is here translated "Spitzeneinfassung am Kragen," and the Vocabulary says "kerchief." The word also has, however, the meanings 'the cut-out part of a low-necked dress' and 'the part of the bosom exposed by a low-necked dress.' It occurs but once in the Reader, in the combination *el morbido escote* (p. 51, l. 31), which certainly is 'her white bosom,' and not, as the Vocabulary would have it, "her sickly kerchief." Tolhausen gives "*cócora*, m. und f., Sittenprediger, vorwitzige Person;" the Vocabulary: "*cócora*, m. and f., moral preacher," a rendering that is not clear unless we go back to the German. The only time the word is found in the text is on p. 76, l. 17, *el portero es el viejo más cócora que yo me he echado á la cara*, where *cócora* is an adjective, not recorded by Tolhausen, but well rendered by his "vorwitzig," that is 'inquisitive, impertinent,' or in this passage perhaps better 'hard to please, over-nice.' Tolhausen translates "pasmarota, pasmarotuda, f., verstellte Ohnmacht, verstellte Nervenzufälle der Bettler; Verwunderung ohne vernünftigen Grund." On the strength of this, the Vocabulary gives "beggar who pretends to have a fainting-fit" as the meaning of *pasmarote* on p. 80, l. 14, in *á mí... se me ha de tener como un pasmarote esperando en la portería*, while the passage means: 'they are bound to keep me waiting



at the door like a wooden Injun.'

Further cause for misunderstanding is the fact that the Vocabulary gives impossible renderings as a result of a mistranslation of Tolhausen's German. *Dompedro* (p. 48, l. 9) is in German "Abendblume;" in English this is 'marvel of Peru,' but not "evening flower." *Ofuscador* (p. 106, l. 24) is not "darkening" but 'dazzling,' and Tolhausen's "verdunkelnd" is 'out-shining.' *Derroche* cannot mean "confusion," the only translation furnished by the Vocabulary, and though Tolhausen says: "derroche, Verschwendung, Unordnung," the latter word clearly means 'careless administration.' The word occurs once, on p. 102, l. 26: *aquel derroche de luz y vida*, where "Verschwendung," that is, 'reckless expenditure,' would be a good translation, although I should prefer 'wealth.'

In spite of such errors as those just noted, if the editor had closely followed Tolhausen, the Vocabulary would in most cases have answered its purpose. The Vocabulary says: "caminero, *m.*, traveller," a meaning which the word never has. The noun, not found in the Reader, is given by Tolhausen as "Weg-aufseher," that is, 'road inspector;' as an adjective, correctly rendered by Tolhausen "den Weg betreffend," it occurs once in the text, on p. 73, l. 20, in *peón caminero*, where *peón* is not "pedestrian," the two words together mean, as Tolhausen correctly says: "Wegewärter," that is, 'roadmaker.' For the expression, *ni por pienso*, the Vocabulary says: "pienso, *m.*, thought," while the word does mean 'an allowance of fodder,' and less commonly 'task' (*pensum*). *Espalda* is rendered, as if it were French *épaule*, by "shoulder" instead of 'back;' *entornar*, as if it were *entourer*, by "to surround" instead of 'to close almost entirely,' and *escollar*, as if it were *écouter*, by "to listen, to hear" instead of 'to escort, to accompany.'

Such translations would tempt us to regard "maulón, chest," instead of 'big shammer,' and "estrellar, to shelter," instead of 'to break to pieces,' as additional specimens of like nature, but let us call them misprints for 'cheat' and 'to shatter,' in the same way as "jamelgo, worn-out wag" should be 'nag,'

and "rudamente, ruddy" become 'rudely.'

The form of the Vocabulary is likewise not free from blemishes. We here find misprints like *tenir cuidado*; *engullar* for *engullir*; *hendir* for *hender*; *gente de los huertas*; *lejillo* for *lejillos*; *llover*; *narizes*; *volcano*; *Zorrilla*:—all in bold-faced type; the words beginning with *ch* are placed at the end of those beginning with *c*, but without a separate heading; the alphabetical arrangement is disregarded in the case of many words (I have counted forty-seven), several of which are a long way removed from their legitimate places.

In favor of the Vocabulary it may be said that it contains almost every word of the text the exceptions, as far as noted, being *abonar*, 'to fertilize' (p. 52, l. 18); *ah del . . .*, '[ship] ahoy!' (p. 42, l. 10); *cabezada*, 'blow with the head' (p. 67, l. 26); *colorado*, 'red' (p. 67, l. 12); *corneta, m.*, 'cornet player' (p. 19, l. 32); *esposo*, 'bridegroom' (p. 6, l. 26); *frente, m.*, 'front' (p. 56, l. 32); *¡ja ja ja!* 'ha ha ha!' (p. 23, l. 4); *proveniente, de* 'inspired by' (109, 15); *locante á*, 'concerning' (p. 70, l. 23); *verano*, 'summer' (p. 22, title). This advantage, however, is made illusory, in part, by the manner in which the Vocabulary deals with its material: lack of attention to the preposition that goes with the verb; to transitive verbs meanings are given that belong only to the reflexive form; the translations given do not cover all the cases where the word occurs in the text, and numbers of idiomatic phrases, that great stumbling-block of all students of Spanish, are not accounted for. In some cases, it is true, the Notes remove a difficulty, but a Vocabulary should be complete in itself and do full justice to the text. Especially should this be so in Spanish, for the Spanish-English dictionaries are so hopelessly bad as to be of no value to a conscientious student, and not everyone knows German enough to use Tolhausen. A good Vocabulary, and best of all one that recorded the places where a word or expression occurs, would be an invaluable supplement to the existing dictionaries and might become the nucleus of an excellent school-dictionary, the lack of which makes itself felt more urgently with every new reading-book that appears.

While in its present state the Vocabulary is

imperfect, the merit of the texts may perhaps carry the book to a second, and perfect, edition. In order in a measure to contribute to its availability and thereby to its ultimate success, I beg to offer the following observations, which, however, are not intended to purge the Vocabulary of every flaw, as that task cannot be expected of a reviewer.

"á, to, at, in, from." Add: 'by' (á fuerza de, 79, 10); 'on' (estar á punto de, 71, 12; al siguiente día, 14, 1; á caballo, 74, 15); 'for' (al efecto, 63, 32; ¿ á qué . . . ? 48, 30); 'I bet . . . ' (¡á que no! 66, 31); 'in case of' (á no ser, 70, 32); with words of measure: 'each' (monedas de á cinco duros, 107, 17; á dos reales, 23, 14), 'long' (de á vara, 41, 28); abbreviated from: [me remito] á, '[let us leave it] to' (30, 11). abajo: para abajo, 'upside down' (104, 14). abuelo, adj. (papá abuelo, 11, 4). acabar, refl. 'to come to an end' (16, 23); acertará, 'to succeed in' (4, 26); acomodo, 'offer, match' (54, 25). agarrarse, p.p. agarrado, 'holding on' (35, 13). ahora bien, 'this being so' (98, 29). alegre: más alegre que unas Pascuas, 'as merry as can be' (73, 23). alma: con el alma en un hilo, 'in suspense' (74, 15); volver el alma al cuerpo á 'to reassure' (78, 24). allá, of time: 'long ago' (6, 16; 70, 3); ¡allá vamos! 'here she goes'! pop. (109, 19; 112, 17). amo: miamo, 'mister,' pop. (42, 15). andar: andar con, 'to bother about' . . . (81, 12); andar plus present partic., 'to keep (doing)' (78, 18); andando, 'at a good gait' (72, 5). anhelar, 'to long for' (5, 14). ¡animal! 'you idiot' (48, 15). anís: grano de anís, 'a trifle, a small matter' (used only negatively) (47, 22). apagarse, noun, 'snuffing out' (106, 32). apoyarse en, 'to lean against.' ¡arrea! 'so that's it!' (76, 29). arrojar á borbotones, 'to bubble forth, to gush forth' (4, 21); arrojar, 'boldly to come forward, to dare' (67, 12). astro, 'heavenly body' (102, 12: the moon). asustarse, 'to get frightened' (9, 11). atónito, 'enraptured' (6, 25). atraque: 'indigestion' (42, 13: of knowledge). aura: 'breeze, zephyr' (poet.) (3, 6). bando: 'party, faction' (12, 9). barbaridad: ¡Qué barbaridad! 'I never heard of a thing like that!' (27, 3), 'That's frightful!' (73, 8). bárbaro, 'foolish' (66, 30). befa, 'laughing-stock' (49, 12). bestia, 'heart-

less person' (48, 19). bestialidades, 'such frightful things' (72, 3). bien: (mujer) de bien, 'worthy' (7, 5). blanco: herir en el blanco (49, 14). bochorno: 'disgrace' (99, 28). brazo á brazo, 'hand to hand' (36, 19). brios: ¡juro á brios . . . ! (for: Dios) 'you bet your boots . . . !' (75, 11). bueno: en buena lid, 'fair' (18, 8). caber: 'can be contained, to find room' (96, 33). cabo: 'corporal' (70, 21). calma: 'phlegm' (gastar mucha calma, 'to be very slow,' 74, 23). ¡calla! 'well upon my word!' (76, 5; 80, 31). camilla: 'stretcher' (17, 5). cara: poner buena cara á, 'to be very considerate towards' (75, 15). cargar con, 'to take (something that the owner would gladly get rid of)' (28, 14). categoría: 'rank' (81, 12). catequizar: 'to wheedle' (77, 18). celosía, fig. 'screen (screen-like growth)' (107, 7). cesante: very few cesantes have a pension. cima: por cima de, 'over' (104, 2). colmo: 'superabundance' (36, 13). comandante: 'major' (13, 17). compromiso: 'vow' (61, 5). como que, 'inasmuch as, for' (86, 11); como si dijéramos, 'as it were, if we may use the word' (51, 6; 113, 3). confianza: 'frankness, familiarity' (94, 23). conocer: 'recognize' (23, 5; 43, 21); se conoce, 'it is easy to see, everybody can see' (42, 14; 81, 22). correr: 'to spread' (79, 14); correrse: 'to extend' (97, 29), 'to be filled with shame' (51, 19). cosa: á cosa de, 'about' (of time) (14, 5). crócalos: poet., 'castanets' (110, 1; 113, 23). cuajar: 'to fill, to crowd' (105, 20). cuando: ¿ para cuándo? 'when [can we expect]?' (98, 31). cuenta: cuenta que, 'it must not be overlooked that' (41, 26; 110, 19). cuerpo: cuerpo á cuerpo, 'hand to hand, face to face' (14, 10; 61, 30). curiosete: 'disagreeably inquisitive' (77, 21). cursi, adj.: 'commonplace' (52, 15). dar: dar vueltas, 'to turn around' (8, 24); dar la espalda á, 'to turn one's back to' (58, 12); la gana da á, 'the whim comes to, strikes (he gets it into his head to)' (75, 6). de: 'against' (defenderse de, 14, 15); 'for' (ay de, 95, 29; desquitarse de, 80, 10); 'to' (desdeñarse de, 94, 2; agarrado de, 35, 13); 'at' (de una vez, 64, 1); 'than' (más de, 54, 9); bruto de mí,

\* *Crotalogía, ó sea Arte de tocar las castañuelas*, a famous book, the first sentence of which says: "No hay obligación de tocar las castañuelas, sino la de, al tocar, saber tocarlas," or, as more commonly quoted: "Para tocar castañuelas, saber tocarlas," the most noteworthy *refrain* in the language.

'fool that I am' (75, 18); used with adjectives of dimension: . . . *de ancho*, '... wide' (83, 2). *decir*: *se decía si había ó no*, 'there was some talk about there being' (73, 3; comp. 74, 32). *defenderse de* (14, 15). *dejar*: 'to leave alone, not to bother' somebody (11, 7); 'to forsake' (72, 1); *dejar de*, 'refrain from, abstain from' (84, 23; 86, 19), 'to fail to' (87, 31). *desbordarse* (106, 15). *desdeñarse de* (94, 2). *desentonar*, 'to lack color' (61, 2). *desfallecerse*, 'to get weary, to become worn out' (34, 29). *desgarrador*, 'heart-rending' (19, 17). *desgraciarse* (85, 28). *desnaturalizado*, 'heartless' (47, 16). *determinar*: 'to define,' p.p. 'definite' (50, 5). *días*, 'life, years' (36, 11). *discurrir sobre*, 'to study, to consider, to deal with' (25, 16). *disfrutar de* (90, 6). *disgusto*: 'dissatisfaction' (68, 33). *disputar una cosa á*: 'to contend for a thing with, to strive to wrest a thing from' (12, 8; 34, 20). *doble*: 'tolling (of a bell)' (17, 13). *domar*: 'to train' (57, 17). ¡*ea!* 'come on!' (82, 8). *educarse*: 'to go to school' (12, 13). ¡*eg!* 'bah!' (79, 23). *ejecutar á uno*: 'to sell someone's property at sheriff's sale, to sell him out, to levy upon him' (28, 13). *empezarse* (62, 25). *emplear*: *té está bien empleado*, 'it is well bestowed upon you, you fully deserve it, it serves you right' (77, 8). *emprender*, 'to start out on' (73, 9; 83, 15). *en*: 'from, out of' (*comer en la mano*, 52, 13); 'among' (33, 31); 'with' (*en aire de desafío*, 52, 7). *enamorado*, 'longing' (3, 18). *encima*: *por encima de* (86, 2). *encontrarse que*: 'to find, to see that' (64, 26). *ensanchar*: 'to make wider, to broaden' (49, 30). *entrañas*, poet., 'heart' (112, 8). *entretanto* (87, 5). *escamarse*, 'to catch on' (27, 15). *escuchar*: 'to hear' (11, 24; 103, 25). *escuela*: *alta escuela*, 'high horsemanship' (57, 17); *no saber escuela*, 'not to know how to read and write' (82, 1). *eso*: *á eso de*, 'about' (of time) (13, 6). *esperar*: ¡*si esperaran tanto las liebres!* . . . , 'that is what I call patience!' (81, 1); the expression admits of two explanations, namely: 'it would be bad for the hares if they waited as long as you,' or: 'it would be a good thing for us if they waited as long!' *espina*: *me da mala espina*, 'it causes me misgivings, evil forebodings' (73, 19); used only in the combination: *dar mala espina*. *estado*: 'married or single state' (37, 30); 'scorecard' (66, 3). *estanquero*:

'keeper of an estanco, that is, government tobacco-shop, where postage stamps, matches, and stamped paper for official documents (*papel sellado*) are sold likewise. *estar*: *estar para*, 'to be good for, to be able to resist' (72, 14); 'to be good enough to' (57, 17); *estar en poco que no . . .*, *impers.*, 'to hinge upon little that not, to come near occurring that' (56, 16; 48, 4). *éste: éstas y las otras . . .*, 'such and such' (73, 22). *estela*: 'stream, flood' (113, 20); *por estela*: 'behind, in the same way as the wake is behind a ship, following on his heels' (109, 6). *estilo*: *por el estilo*, 'of that sort, similar' (66, 18). *estirar*: *estirar la pata*, 'to kick the bucket' (72, 13). *estribo*: 'step of a coach' (83, 15; at the back); *perder los estribos* (51, 5). *eterno*: 'endless' (36, 3). *extraño*: 'rare' (32, 5). *falta*: *hacer falta*, 'to be lacking, to be missing' (87, 9); *á falta de . . .*, 'if . . . is not enough' (77, 3). *faltar*: *no faltaba más*, 'that would make the thing complete, that would cap the climax' (81, 11); *faltar á*: 'to break, to offend' (61, 6; 99, 17); *le falta tiempo para*, 'he does nothing but' (63, 3). *falto de* (51, 1). *fandango*: 'a Spanish dance' (88, 33; 109, 14; 109, 16). *fastidiar*: 'to bother' (75, 1). *fijarse en* (42, 22; 91, 28). *filiación*: 'description' (65, 31). *fin*: *por fin*, 'after all' (80, 21). ¡*fuera!* 'out!' (58, 27); *fuera de*: 'out of, from' (35, 13). *fuero*: 'arrogance' (79, 2). *fumarse*, 'to spend' (13, 18). *gaita*: *categorías ni gaitas*, 'titles and things, such things as titles' (81, 12). *gana* (75, 6). *genio*: 'temper' (78, 30). *gente*: ¡*la gente que . . .!* 'such a lot of people as' (73, 8). *gloria*: 'future happiness, expectations' (49, 7), 'bliss' (72, 1), 'paradise' (71, 22; 73, 10), 'heavenly beauty' (110, 28). *golpe de mar*: 'sea' (heavy wave) (33, 20). *guapo*: noun, 'braggart, smarty' (8, 9). *guardarse de*. *haber de*: 'shall, must, cannot help, to be bound to, to be going to, (passim; of the thirty cases noted in the volume, "to be obliged to" does not apply once); *hay*: *hay que*, 'it is necessary, one should' (77, 22; 77, 23), *no hay tiempo que gastar*, 'there is no time to be lost' (44, 31). *hacer*: 'to set' (*hacer rumbo*, 33, 28), 'to represent, to be' (*hacer el número . . .*, 16, 14), *hacer falta*; *hacerse con*, 'to get hold of, to get in spite of everything' (85, 22). *hacer*: *impers.* 'it is . . . ago, ever since . . . , for the last . . . ,' (2, 15). *helarse*



(8, 25). hermanos: 'brethren' (12, 21). hincarse en (35, 29). huir: 'to avoid' (45, 23). ir: aux., 'to be'; ¡vaya! 'why!' (9, 8), 'come now, please' (10, 20); ¡vamos! 'really' (77, 6), 'look here' (77, 17); vaya de ejemplo, 'let this serve as' (89, 26); ¿qué va á que...? 'how much is to be bet that...?' (74, 26); ¡vaya V. á saber! 'how can one find out? how do I know?' (89, 14); eso va en gustos, 'that is a matter of taste' (30, 3). Isabel: Elisabeth. jerarquía: 'standing, rank' (100, 5). jornada: 'journey' (36, 15). largo: never means 'large.' lejíjos: 'rather far' (77, 13). licenciado, 'retired' (from the army) (10, 24). lidiarse: '(bull-fighting term, used of a bull) to be played' (62, 29; 64, 3; 69, 1). ludibrio: 'laughing-stock' (49, 12). llamar: 'to destine' (48, 22). llegar á: 'to succeed in' (55, 15); 'in course of time, gradually, reach the point of' (49, 2; 49, 17; 53, 26; 54, 19). llevar: 'to have a record of' (97, 10); 'to have' (56, 23). madre: veinticinco y la madre, 'an endless lot' (88, 13). maldita la..., 'devil a (bit)...' (87, 9). manojo: 'bunch' (74, 22; 76, 22; 108, 31). más: ni más ni menos que, 'just as' (15, 13). mata: (of hair) 'shock, thick mass' (110, 21). matarse: 'to get killed, to die' (48, 23). menos: cuando menos, 'to say the least' (49, 22). meter: 'to thrust out' (67, 25). mientras: 'meanwhile' (104, 25). mil: hasta las mil y quinientas, 'till kingdom come' (75, 1). mismo: por lo mismo que, 'because, precisely because' (28, 2; 56, 10). moda: pasar de moda, 'to go out of fashion' (49, 19). moler: 'to torture, to weary' (74, 23). molino: 'a person who talks and talks' (no sea V. molino, 'give us a rest,' 42, 29). momento: por momentos, 'every moment more so' (34, 22, 52; 28). monte: 'forest' (7, 20). morrocotudo: 'immense' (72, 11). moza: buena moza, 'good looking,' (48, 20) (65, 33). mudanza, 'figure' (of dance, 107, 27). muerto 'mortally wounded' (67, 28). murmurar: 'to whisper' (13, 3). naturalidad: 'ease, composure' (51, 15). ni: 'even' (after impedir, 49, 28); 'or' (81, 7). niño: ¡qué... ni qué niño muerto! 'what are you talking about? what has that to do with it?' (81, 7). novillos: 'bull-fight' (with young bulls) (72, 4); novillo: 'young ox' (86, 26). número: un sin número, 'an endless number' (46, 16). ó: ó sea, 'or in

other words, or to be more exact' (91, 15; 91, 28). obtener: 'to obtain permission to' (52, 15). ofrecer: 'to promise' (5, 12; 5, 16; 53, 22). oído: hacerse todo oídos, 'to become very attentive' (95, 2). olvidarse: 'to be forgotten' (48, 28); olvidarse de, 'to become forgetful of' (48, 19; 64, 17). opinar por (45, 23). párrafo: "echar párrafos" does not occur in the book; echar un párrafo, 'to have a talk' (72, 19). pasar: 'to come in' (79, 12); pasarse, with expressions of duration: 'to spend' (80, 6; 88, 6). paso: de paso para, 'on the way through to' (50, 18: para la ciudad, 'to the city,' that is, Granada, the capital of the province; comp. 55, 24: pasar por Jauja). parienta: pop., 'wife' (78, 13). pelo: ver el pelo á, 'to catch a glimpse of, to set eye on' (82, 6); no tener pelo de tonto, 'to be not at all a fool' (81, 22). pena: 'grief' (4, 24). perdonar: 'not to take what one has a right to take, to grant,' (16, 6). perro: tan alto como un perro sentado, 'very small (of persons), only a few feet tall' (48, 32). pesadez: 'phlegm, slowness, sluggishness' (74, 26). pesar: 'to be a burden' (78, 19). pista: 'arena, ring (of circus)' (59, 17). pisto manchego: 'a mess that always has a burnt taste, probably due to breadcrumbs done very brown that enter into its composition' (80, 2). poco: poco más ó menos, 'approximately, about' (47, 9). poner: 'to make fine, to adorn' (108, 11); 'to show' (75, 15); ponerse, 'to transport one's self, to betake one's self, to go' (en, 'to,' 9, 4). por: 'on' (por otra parte, 'on the other hand,' 53, 17); used to make adverbial expressions like por completo, por lo pronto, por último, por sí mismo ('personally,' 14, 13); por lo bajo, 'in an undertone, to himself' (80, 1); por vida de, 'by' (in oaths, 80, 19); por si..., 'to see whether, for the event that' (37, 14); por si acaso, 'to guard against the contingency that' (89, 12; 89, 17; 90, 3); with infinitives: 'yet to be...' (por nacer, 79, 8); with adjectives, followed by que and subjunctive: 'however...' (61, 15), extranjero por extranjero, 'foreigner against foreigner, that is, compared with' (28, 15). precipitarse, 'to come on' (of storm, 33, 3). precisar, 'to force' (57, 24). preguntar: 'to ask about' (37, 30). pretender, 'to insist, to make it a point' (71, 6). pretensión: tener sus pre-



tensiones de, with adjective, 'to lay claim to being' (48, 19). principio: dar principio á (32, 33). prójimo, 'fellow, individual' (65, 21). promesa, 'vow' (37, 25). proporcionado, 'appropriate, proper' (67, 6). á propósito, 'on purpose' (110, 30). pucherete, 'little pot' (87, 16). pues, 'so' (14, 19); ¿pues qué? exclamation of surprise, 'how is this? what?' (19, 21). pulla, 'mockery, sarcasm' (57, 9). que equal como (52, 14). ¿qué tal? (30, 14); ¿á qué? (48, 30). quedarse como los santos de Francia, 'to stand there like one dazed, in blank amazement' (81, 25). quejumbroso, 'plaintive' (32, 9). quemarse, 'to get angry' (80, 2). querer: como quiera que, with subjunctive, "however;" with indicative, 'inasmuch as' (61, 19). quitar: ¡quita! 'get out' (11, 9); quitarse de (83, 31). razón: tomar razón de, 'to take note of' (65, 32), 'to make notes about, to record' (66, 4). real hembra, 'a splendid, grand woman' (54, 13). recién: the de in de recién casado (85, 12) means: 'in the quality of, while, when.' reconocer: 'to acknowledge' (71, 14; 71, 29). remanso: p. 109, l. 17, not "standing," that is, 'stagnant' water, but 'dammed-up water, water of which the current is stemmed,' the heaving of which corresponds to the description in the text; see below, under zapateado. réprobo: 'sinner' (36, 25). res: 'a head of cattle.' resolver: 'to settle' (12, 26). reventar: to go off, to be fired, of a shot' (16, 27). rienda: dar rienda suelta á, 'to give vent to' (95, 5). romance: en romance, 'in plain language' (48, 26). sacar: 'to pick out' (68, 15). sacudir: 'to shake off' (57, 28). salvar: 'to pass beyond' (32, 11; 44, 15); salvarse, 'to escape' (16, 9). santo, adj.: santo varón, 'my good man' (81, 5); todo el santísimo día, 'all the livelong day' (72, 18). sayón: 'henchman' (37, 33). seña: 'feature, characteristic'; señas: 'description' (73, 22). señorito: vocative, 'kind sir' (23, 15; 25, 5). ser de plus infinitive: 'to be to be . . . ' (14, 21); ser de, 'to become of, to happen to' (18, 21). si: 'while' (83, 16). sí: por sí solas, 'each by itself' (69, 3). siempre: 'undoubtedly' (74, 16). sobrevivir á: 'to live longer than' (13, 20). solicitar: 'to seek to obtain' (61, 11), 'to ask permission to' (51, 6; 52, 15). suelto: 'separate' (43, 27). suplir: 'to make up for' (82, 18; on

p. 21, l. 21, suplir por with the same meaning). utilizarse: 'to grow smaller' (64, 23). tabardillo: 'sunstroke' (mild attack), con un tabardillo, 'overcome by heat' (72, 6). tal: el tal (91, 1); ¿qué tal? (30, 14). tan: 'so much, so greatly' (88, 5); ¡qué noche tan hermosa! 'how very beautiful a night, (22, 17). tanto: tanto caminante, 'so many a, so great a number of' (73, 28). tender la vista, 'to look around' (19, 10). tener: 'to hold' (34, 19); no tener para, 'not to have the wherewithal to' (7, 15); tener por, 'to regard as' (60, 23); no tenerlas todas consigo (57, 31; 77, 13). tiempo: ¡al tiempo! (30, 11, see under á). tierra: dar en tierra con, 'to overthrow, to put an end to' (69, 3). tirar: 'to strike, to let fly' (67, 26). tiro: mudar tiro, 'to change horses' (90, 17). tocar: 'to play (a tune)' (75, 15); le tocó el turno, 'it was his turn' (56, 18); le tocó la quinta, 'he was drafted' (70, 18). todo: 'quite' (11, 20; 91, 2; 92, 13), 'whole' (101, 21). tomar: ¡toma! 'why, surely; of course' (76, 6); tomar venia, 'to get permission' (65, 12). tonto: como un tonto, 'passionately' (88, 30). tornar á: to go back to' (3, 26); tornarse á, 'to go to' (3, 26); tornera: 'doorkeeper of a nunnery' (9, 5). toro: ciertos son los toros, 'now it is sure' (74, 33). torpe: 'awkward, unfit,' (49, 8). toser á: 'to despise, to look down upon' (77, 19). trabajos: 'hardships' (70, 2; 80, 7). traza: 'aspect'; tener traza de, 'to look like' (75, 12). tres: las tres, 'three o'clock' (14, 3). trueque: á trueque de, 'in exchange for' (96, 9). uno: la una, 'one o'clock' (13, 24). valerse de. ¡valiente . . . ! 'what a . . . !' (42, 16). venir: ¡venga! 'let's have it' (84, 33); venirse abajo, 'to tumble down' (51, 8). ventanillo: 'little window in the door, peephole' (80, 26). ver: . . . á ver si . . . , ' . . . to try and . . . , . . . to attend to . . . ' (86, 26). verdadero: 'actual' (49, 7). vergüenza: á la vergüenza, 'exposed to view, bare' (74, 22). vez: de una vez, 'at once' (64, 1). ¡viva la Pepa! 'hurrah!' (79, 32; popular exclamation meaning: 'now we are going to have a glorious time'). volver: transitive, 'to turn around the corner of' (4, 2). voto: 'member (of a committee, tribunal), judge' (61, 14). vuelta: dar vueltas, 'to turn around' (8, 24); á la vuelta de, 'after the lapse of, within'

(85, 22). ya que no, 'since not' (43, 24). yunta de bueyes, 'team of oxen' (108, 32). zapateado: p. 109, l. 16, 'a dance where the feet make a shuffling sound on the floor, somewhat like a slow jig.'

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#### GERMAN LITERATURE.

Goethe's *Götz von Berlichingen mit der eisernen Hand*. Ein Schauspiel. Edited with Introduction, Notes and Map, by FRANK GOODRICH, Ph. D. New York: Henry Holt & Co., 1896.

THE study of Goethe in our colleges and universities properly begins with *Götz* and we are indebted to Prof. Goodrich for his concise and exact edition of Goethe's dramatic composition. In spite of its many shortcomings, in spite of the fact which its German critics never fail to accent, that it derives its great charm from the peculiarly German character of the *dramatis personæ*, it never fails to awaken the lasting interest of the American youth. It is not difficult to account for it. The power of the piece lies in its marvelous objectivity, the foremost quality of Goethe's mind, and in the presence of this elementary force the canons of æsthetic criticism are out of place.

Prof. Goodrich's Introduction contains, I. The Historical Foundation of the Play, II. The Composition of the Play, III. The Play, IV. Reception and Influence. Under I, the editor discusses in a very satisfactory manner the position of the Free Knights of Germany at the beginning of the sixteenth century. I regret, however, that he has completely ignored the influence of Humanism and the imminent Reformation upon the institution of feudalism, factors which the parts of Olearius and Brother Martin are intended to call to mind.

A more serious omission is the absence of any dramaturgic commentary, which never fails to give intense interest to the teaching of a dramatic composition. While I acknowledge that the dramaturgic history of *Götz* is particularly difficult, yet the fact remains that *Götz von Berlichingen* is one of the never-

failing 'Zugstücke' of the German stage, of which the student should be made aware. The fourth scene of the first act (Speisesaal im bischöflichen Palaste) and the second scene in the fourth act (Rathaus) are parts of the drama which are the delight of the modern stage-manager and the student can be profitably impressed with the scenic details of an artistic performance.

Only a few remarks on the Notes seem to be necessary.

P. 138, 10, 6 "*Dass* (elliptical)—*mein Blick will sagen, dass* (W)." Wustmann's explanation is strained. *Dass* is frequently used for *weil*; see Grimm's *Wörterbuch* under *dasz*, p. 817, 6 a, where he quotes, among other examples Goethe's 'aber *dasz* ich arm bin, war ich verachtet' (*Werke*, 57, 128).

P. 144, 28, i, *Der Schöppenstuhl* requires a note on the Germanic institution of *Schöffen* and its place in modern German law.

P. 147, 37, 1-2 *da . . . . vertagen* requires a note on the present meaning of the verb *vertagen*, 'adjourn.'

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#### CORRESPONDENCE.

#### THE ADDITIONS TO THE SPANISH TRAGEDY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Most American readers who have heard of the *Spanish Tragedy* and of the interesting problem of the authorship of the original piece, as well as of the additions appearing in the edition of 1602 and in later editions, have been compelled to depend upon the reprint in Hazlitt's Dodsley for their knowledge of the play. Now in Mr. Hazlitt's edition the places of the first three additions, usually attributed to Ben Jonson on the authority of a couple of passages in Henslow's *Diary*, are marked in the text by means of brackets or footnotes. The others unfortunately, however, including the most interesting of all, the scene with the painter, are either not marked at all, or are marked very imperfectly, so that students of Jonson and students of Kyd are

equally left in the dark as to which passages to claim for either. For my own satisfaction and enlightenment accordingly, I have recently collated the edition of circa 1594 (the first known edition), the reprint in Hazlitt's Dodsley, and the edition of 1610 (those of 1599 and 1602 do not appear in the *British Museum Catalogue*). And a record of the additions to the play, with precise reference to the passages in the Hazlitt-Dodsley edition, may be of service to other American students who are debarred from access to the original editions.

Aside from very slight verbal differences, then, the changes and improvements in later editions over the edition of circa 1594 are as follows:

(a) As marked by brackets, pp. 56-59 of Hazlitt's Dodsley (vol. v), all from "Aye me, Hieronimo, sweet husband, speak!" to "How strangely had I lost my way to grief," is added.  
(b) The passage as printed in footnote on pp. 70-71 of Hazlitt is an addition. After "Why then farewell" the text of 1594 continues as in Hazlitt.

(c) Hazlitt p. 103: "Tis neither as you think" to p. 105 "Good leave have you" is added.

(d) Hazlitt, p. 113, the portion is added beginning

"Enter Jaques and Pedro

I wonder, Pedro, why our master thus" to page 123 "He beats the Painter in."

That is, in the 1594 edition after

"King. Oh then, and heare you Lord Embassadour.

Exeunt,"

comes immediately

"Enter Hieronimo with a book in his hand.

*Vindicta mihi.*

I, heaven will be revenged of every ill," etc. Hazlitt, or some previous editor, has freely rearranged the versification.

(e) Hazlitt p. 166: "*Hieronimo.*

But are you sure that they are dead?" to page 167: "I saw her stab him" is all added.

(f) Hazlitt p. 168: "Methinks, since I grew inward with revenge" to page 169: "Nunc mors: [nunc] caede, manus," is added.

Hazlitt, p. 168, after "With greater far

than these afflictions" there follows in 1594 (omitted in Hazlitt, and in 1610):

"*Cas.* But who were the confederates in this?

*Vice.* That was thy daughter *Bel-imperia.*

For by her hand my *Balthaza* was slaine.

I saw her stab him."

And in 1610 "Nunc mors; cadae manus" (p. 169 of Hazlitt) there follows a line not given in Hazlitt:

"*Hier.* Now to expresse the rupture of my part, First take my tongue, and afterward my heart.

He bites out his tongue."

In spite of the exaggerated and almost burlesque effect of parts of these additions, it seems to me that Charles Lamb was quite justified in finding in them "the salt of the old play." Dramatically taken and in their general conception, they offer lines of higher quality than the rest of the play, which are difficult of association with the later Jonson and certainly suggest rather one of the more romantic contemporaries of Shakspeare. But then there are those puzzling passages in Henslow!

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#### "TAKE IN"

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The quarrel between Mr. Lang and Professor Matthews anent "-isms" is such a "pretty" one, and both champions understand so well how to make their hands guard their heads, that an interested on-looker is loath to interfere. Besides, in such a case, the third party runs the risk Brer Rabbit had in mind when Sis Cow asked his help (so disingenuously) in getting her horns out of the persimmon tree. But it is too bad that Professor Matthews seems determined to end the discussion. Surely the last word has not been said on the subject. Even his 'Final Note' in your February number cannot be final: for even there statements are made which are open to correction. For instance, Professor Matthews classifies 'take in=take=subscribe for' as a 'neologism,' a 'recent Britishism,' an 'example of this freakishness in the British use of the English language.' But it does not appear to be any more 'recent' or 'freak-

ish' than Addison; as is plain from the following quotation:—

"A large family of daughters have drawn me up a very handsome remonstrance, in which they set forth that their father having refused to *take in* the *Spectator*, since the additional price was set upon it, they offered him un-  
animously to bate him the article of bread and butter in the tea-table account, provided the *Spectator* might be served up to them every morning as usual." *Spectator*, No. 488.

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### DULCINEA IN GERMAN.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Herr Potter (MOD. LANG. NOTES xii, 448) konnte in den Wörterbüchern keine Auskunft darüber finden, ob *Dulcinea* im Deutschen gebräuchlich sei. Das Wort ist dem gebildeten Deutschen ganz geläufig; es wird im Deutschen im gewöhnlichen Leben viel häufiger gebraucht als im Englischen. Mein ältestes Zitat findet sich in [Bräker] *Der arme Mann im Toggenburg*, (ed. Ludwig Zürn, Halle, s. a.), woselbst es S. 132 heisst: "Und da meine Dulcinea ohnehin alles in allem sein wollte, . . . so wurd' ich um so viel verdriesslicher." Bräkers Schrift erschien im Jahre 1789.

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### KING OR CONY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Brandl, in his review of M. E. Literature (Paul's *Grundriss*, II: 1. p. 616), says in speaking of the *Poema Morale*:

"Auffallend ist die Abneigung gegen höfisches Wesen. Nicht als der geringste Vorzug des Himmels erscheint es, dass dort kein König und kein Hermelin existiert. Wenn der Dichter, wie aus Gründen der Sprache und Ueberlieferung vermutet wird, um 1170 schrieb, that er es wohl nicht ohne Zusammenhang mit dem Kreis von Thomas Becket, dem Re-

formator der Geistlichkeit, dem Vorkämpfer der Theokratie und zum Theil auch des Sachsentums gegen des Königtum, der gerade in diesem Jahre in seiner Kathedrale zu Canterbury zum grossen nationalen Märtyrer wurde."

The passage to which Brandl refers is as follows (ll. 357 f.),

Ther nys nouthur fou ne grey, ne konyng, ne hermyne.  
Ne oter, ne acquerne, Beuveyr ne sabyne.

It would surely be astonishing to find the word "king" in this long list of furs, the use of which was characteristic of the rich. The word "konyng" evidently does not mean "king" as Brandl supposes, but "cony" (cf. with this reading of J, Ms. L: "cunig"). It is worth while to call attention to the error, as Brandl's general statement precedes the reference, and might be supposed to rest on other evidence as well. As a matter of fact it does not. There is no "Abneigung gegen höfisches Wesen" in the poem whatsoever, and not the slightest support for Brandl's theory of the author's connection with the circle of Becket.

Another inaccurate statement, which might mislead the reader, occurs on p. 617. In speaking of the poet's attitude toward the Virgin in the *God Ureisun of Ure Lefdi*, he says,

"Der Dichter gibt sich da mit individueller Unmittelbarkeit, als Mönch, welcher der Gottesmutter alles geopfert hat und sie dafür seine liebe Frau nennt. Er sehnt sich nach ihr, will sich von ihr waschen und kleiden lassen, schenkt ihr sein Herzblut und sagt dafür

Gif ich der seggen: mit leove leafdi, þu ert min!"

The poet nowhere calls her "seine Frau," and the element of "geistliche Minne" is certainly sufficiently marked without quoting the poet in part in such a way as to give so materialistic a suggestion to his words. What he does ask is that he may be washed and clothed "through [her] great mercy that spreads so very wide" (l. 140), plainly a use of the familiar Scriptural metaphor. The misprint of "mit" for "mi" will be noted.

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